Virgil's *Book of Bucolics*, the Ten Eclogues Translated into English Verse

Framed by Cues for Reading Aloud and Clues for Threading Texts and Themes

John Van Sickle

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Preface

Gossip handed down since Virgil's day reports that the *Bucolics* scored an instant success on stage. Alone of Virgil's works these ten short pieces early caught the theater public's ear and eye. They made their poet a celebrity, even as copies of the slender scroll made their way into schools and studies, libraries and minds. The echoes from the theater have prompted Cues in the present volume for reading aloud the poems (the so-called eclogues) as snappy skits—a mix of country music, rustic by-play, erotic scandal, political protest, and prophecy—coining mythic hope for confused and dangerous times. Echoes too from minds and studies have prompted the appended Clues, which show how Virgil wove familiar threads into fresh thought.

Trying to teach the book from available translations, those for schools or wider trade, I failed to find what I wanted, so I undertook the present task.[1] Other versions showed too little concern for Virgil's way of threading themes with pointed variation. Translators puffed and filled, indulging casual inspirations of their own. Yet Virgil claims a unitary design. He likens making the book to weaving a wicker form. His analogy sets a standard of craft, connective and integrative, for both translators and readers.

Craft gave constructive results. Often a stubborn patch in one place yielded through analogy with another. Progress by crossing back and forth confirmed the intuition that no one eclogue could be considered done till all were (mistakenly some specialists refer to one or another as "late" or "early"). Translation enhanced integrity and force. Each eclogue became more compelling, both in itself and for its part in a whole that gained fresh coherence at new levels of awareness.

1. On the interpretative dynamics, even polemics, of translation, see Armstrong, "Translating Ancient Epic," 191–95. There translation receives systematic analysis as a specific form of analogy, which itself is considered the basic cognitive process by Hofstadter in "Analogy as the Core of Cognition," 16–20.

Translating confirmed the growing critical consensus that Virgil composed a book "palpably designed to be read as a sequence."[2] The design embodied ways of writing and relating poems—a whole culture of thinking in terms of books—developed by Greeks in the two centuries before Virgil and reshaped by writers of Latin verse and prose that he absorbed.[3] Though palpable to some, however, the design has eluded those who insist that one or another piece was finished early. They guess about chronology. They neglect the formative book culture. They give scant thought to ways that themes reecho and vary on return. They obfuscate the palpable design[4] and ignore the meanings that emerge from reading the eclogues in the given order, which presents a "system of thematic analogies" growing to form a kind of "translucent screen whose surface both conceals and reveals immeasurable depth."[5]

My own sense of the whole developed in stages. I began with hints from a modern poet's view of an eclogue book as a way of thinking about the possibility of epic.[6] Approaching Virgil's book, I thought I was learning how he tweaked the tradition known as pastoral, which I had studied with teachers like Reuben Brower and Northrup Frye, in poets like Spenser, Wordsworth, and Robert Frost. Before long I had to realize that pastoral tradition might be traced to Virgil but that he himself was shaping thought by means of an older and broader literary resource. He was drawing from the whole network of poetry written in

2. Hutchinson, *Talking Books,* 29.

3. For the ways of ordering within and between books practiced by Greek and Roman writers and readers, see ibid., e.g., 42, 62, 67, 76, 103, 110, 208, 230, 241.

4. In my *Design of Virgil's "Bucolics"* I built on what I saw as a scholarly dialectic matching Brooks Otis (whom I only saw) with Otto Skutsch (in later years a friend). Now a younger scholar has found a similar dialectic matching Otis with me: Breed, "Time and Textuality," 352. May the conversation thrive! For even this thoughtful new reader, the ninth eclogue remains a problem in search of an adequate interpretive frame (see below, n. 11). Fuller dialogue with other scholars did not fit the format of the present project; for two common commentaries compared, see Van Sickle, "Review Article."

5. Poetic structure and its cognitive function are thus described in visual metaphors by Heiden, *Homer's Cosmic Fabrication,* 208, with reference to the climax of the *Iliad,* but illuminating Virgil's cumulative design; cf. the instructive review of Heiden's structural approach, which prompts reflection about Virgil, substituting 'eclogue' for 'book': "The last book in each cycle refers to the corresponding first book (book 8 to 1, 15 to 9, and 24 to 16). . . . This 'synairesis' ['taking together,' analogy] may consist of parallels [likenesses and meaningful differences] between events as well as between themes, and, from the first occurrence to the next, transformations take place. Furthermore, books that occupy parallel positions [like yet significantly unlike] . . . are linked by the same kind of synairesis [analogy, comparability]. In this way the later books are connected to former ones by an ever increasing system of references backwards [recursion]. Book 24 refers back to book 16 because they are last and first in cycle III, but it also refers back to the last books of the two preceding cycles (book[s] 8 and 15), and of course to book 1, since 24 and 1 are last and first books of the whole poem." Jensen, review of *Homer's Cosmic Fabrication,* an implicit invitation to rethink and redescribe structure among eclogues as described in, e.g., Van Sickle *Design* and *Le Bucoliche.*

6. Kuhn, "Arminarm Eclogues."

dactylic hexameters, called 'epos' in Greek and Latin.[7] Epos had been diversified into subspecies, or ranges, roughly categorized by themes and lengths as high, middle, and low. At the high end were mythic, heroic, and civic themes in longer works by poets such as the Greeks Homer and Hesiod or the Latin Ennius. In the middle were themes variously agricultural (the Greek georgic), astrological, philosophical, etiological, and etymological, as in stories about the origins of cults or causes for names, in poets like Hesiod still but also in Aratus and Callimachus or Latin Ennius and Lucretius. At the low end were briefer bucolic themes and scenes with pastoral workers, their arts of herding and singing, their pangs in love, notably in the Greek Theocritus and his followers, since in Latin Virgil would be first. I came to see that he, though starting in the lowest (bucolic) range, shaped his thought by drawing from all three ranges, which foreshadowed going on to recast the full range of epos at Rome.

Seen as a mind's exploratory exercise, with epos as its instrument and guide, the eclogue book can be described in a systematic way. In it Virgil deploys the panorama of epos to sort out and order his own thought, creating in the process complementary myths in both politics and poetics, hence his appeal to both study and stage.

First Eclogue

Virgil began by contrasting despair with hope in sharp bucolic drama. He used his opening voice to express despair at the loss of traditional Roman order. This was *Meliboeus,* which Virgil configured as a citizen, a farm owner, and a goatherd being driven into exile by impious soldiery. Virgil calls on the triple array of themes to express the suffering of his own class, perhaps alluding to his own family and place of birth. He deploys terms recognizable as drawn from three ranges of epos—civic, georgic, and bucolic. By contrast Virgil expressed a tentative hope for new order through the figure of an elderly herdsman with a new political myth. This was *Tityrus,* which Virgil configured as a cowherd and a shepherd, playing a traditional bucolic panpipe, happy in love, and secured in place by authority from an untraditional god at Rome. Here Virgil sketches a new political order recognizable as drawn from the lowest and highest ranges of epos—bucolic and civic-mythic.

7. *Epos* is a Greek word that means 'word spoken' and, by semantic shifts (metonymies), 'story,' 'heroic verse,' or 'dactylic hexameter verses,' characterized in a common metaphor as 'winged' (in Homer). Epos constitutes a "genre that becomes a container, as it were, of a vast variety of other genres." Nagy, "Epic as Genre." In Latin, epos gets parceled into three ranges by Virgil's friend Horace: (1) 'strong' that Varius 'commands'; (2) 'soft and clever, adept' assigned to Virgil by *Camenae* 'taking delight in country'; (3) 'this [satiric epos] I would scribble' (*Satires* 1.10.43–48). For fuller discussion, see the appended Clues.

By means of this second, confident figure, Virgil furnishes his mind with a mythic frame for all his further thought, from the humble *Bucolics,* through the middle *Georgics,* to the civic and heroic *Aeneid.* For this initial stage in his thinking, he blends programmatic patterns from old Greek bucolic epos (idd. 1 and 7 of Theocritus), as shown in the appended Clues.

Second Eclogue

Within the framework of new myth, Virgil imagines restless bucolic song, driven by desire for a sexual object in the highest range (the master's darling): unsettled desire, which Virgil contrasts with growing themes of regular farmwork (georgic, in the middle range of epos). Virgil claims dual authority for his new bucolic experiment: a generic reed pipe invented by old bucolic *Pan* and a specific hemlock pipe inherited from a dead master (expressly acknowledging his reuse of the Greek bucolic epos of Theocritus).

Third Eclogue

Further filling out his Roman mythic frame, Virgil weaves in threads from epos in the middle range: he reenacts a story of competitive exchange between Greek seers and links it in his mind to Latin traditions of prophetic (vatic) song. He also imagines one singer boasting of winning a goat (hinting at tragic roots for bucolic song and drawing on Theocritus' first idyll). He expressly makes the singer claim approval by Pollio, representing the higher range and genre of tragedy (*tragoidia,* 'goat song').

Fourth Eclogue

Building on the ambitious blend of old Latin vatic song and Greek prophetic epos, Virgil now projects his mind toward the highest ranges of epos (a heroic and mythic program anticipating the future *Aeneid*). Pushing still further, he also projects a fresh origin for bucolic epos: he imagines defeating *Pan* in the god's homeland, Arcadia. This signals a bold advance over Theocritus, who opened his first idyll with a show of deference to *Pan* in the contest for a goat, which hinted that bucolic epos shared origins with tragedy.

Fifth Eclogue

Having woven together so many threads—civic, historical, heroic, cosmic—and fully recovered the old Roman vatic voice, Virgil makes bold to rethink recent political trauma. He reinterprets the fresh murder and divinization of Julius Caesar as the death and divinization of the old bucolic hero *Daphnis* (shown dying in id. 1). He reconfigures *Daphnis* as a new god projecting power over the whole bucolic-georgic countryside. Virgil thus rounds off and caps the Ro-

man mythic frame he has developed in the first half-book (ecl. 1: ecl. 2 + ecl. 3 + ecl. 4).

Virgil projects this mythic thinking through two figures: *Mopsus,* drawn from a victorious seer in the Hellenistic epos rendered into Latin by Virgil's friend Cornelius Gallus and already drawn into the third eclogue; and *Menalcas,* previously developed in the second and third eclogues but deriving from a tradition of divergent myths of bucolic origin (idd. [8], [9], numbers bracketed because these idylls written by followers of Theocritus).

Sixth Eclogue

In the aftermath of his successful push for Roman myth and for epos in the highest range, Virgil retrenches. He falls back from Rome to love (not ROMA but AMOR), which he explores through forms of epos in the middle range. Making an explicit change of program, he calls back *Tityrus,* of the first eclogue, and forbids further recourse to the upper range of thought (mythic-heroic-political). The revised program draws on themes of middle epos ranging from cosmic origin through suffered bucolic-tragic passions and redemptive etiological narrative to culminate in tales of tragic loss. Hints creep in of legend and myth from Arcadia.

Seventh Eclogue

Retreating from the still rambunctious middle range, Virgil brings back his figure of old order (exiled *Meliboeus,* purged of links to civic and political protest and lured from georgic tasks by a stray goat, his *tityrus*). By means of this reduced version of *Meliboeus* Virgil looks back and takes stock of his ventures and developments through the book, hence his emphasis here on memory *(memin-)* and sorting out *(certa-).*

In retrospect, Virgil sifts out complementary strains, which he personifies in the figures of two herdsmen. He configures a shepherd, *Thyrsis,* to represent his vatic strain, which he deployed to push new myth and energize passionate drama; but he reconfigures the goatherd *Corydon* to represent his reckoning strain, with which he gleaned and gathered, bundled, pruned, to render drama developmental, intelligible, and ordered, palpably sequential in the book.

Virgil identifies both the goatherd and the shepherd as Arcadian. He thus brings back and pushes to a fuller stage the themes of *Pan*'s Arcadian homeland and its association with bucolic origin. For the moment, he locates these new *Arcadians* on the bank of Mincius, which flows through his native Mantua, in northern Italy, and he joins them with a further variant of the *Daphnis* figure, which he draws down from its allegorical role in new Roman myth (ecl. 5) yet here enhances into a figure of authority inviting serious exchange by

marked characters, recalling the oldster that frames dialogue in Plato's *Republic* (328b–e).

Eighth Eclogue

Extending the retrospective thinking represented by *Meliboeus,* Virgil configures a framing voice to look back now to the book's beginning and forward to its end. Through this comprehensive mental construct he represents Arcadian verses recounting tragic love (recalling and augmenting earlier hints of tragedy—in ecll. 2, 3, 5, 6—while also evoking the tradition of *Medea*'s erotic cruelty). Yet here Virgil's mind betrays a hiccough, making even this comprehensive figure request support from the *Muses* to help relay a woman's magical (vatic) spells, which force her errant lover *Daphnis* back down from the city (highest range) to her country home (bucolic range).

Ninth Eclogue

The ninth eclogue completes the process of undoing the push to vatic song and political myth in the first half-book. That vatic growth gets recapitulated here in the figure of *Menalcas,* which Virgil reconfigures now as absent and defeated, represented by a cohort, the old bard *(vates) Moeris,* fleeing to the city. Virgil thus clears his mind for the transferal of *Menalcas* to Arcadia in the last eclogue, with its culminating tragic-erotic drama.

Tenth Eclogue

For the 'last chore' in a book finally and fully described as a 'woven form,' Virgil rethinks the old Arcadian nymph *Arethusa.* He brings back a moment in bucolic myth before her legendary flight from Arcadia to Sicily. There Theocritus imagined her saluted by the cowherd *Daphnis* dying in a struggle with love (id. 1). Virgil, thinking through and beyond Theocritus in an even more striking way, also replaces the Sicilian *Daphnis* with the figure of the Roman elegiac poet Gallus in the role of the bucolic-tragic hero that dies for love. He thus brings to a head the hints of tragedy already present in the third eclogue and further dramatized in the fifth, sixth, and eighth.

Recapitulating and capping his achievement, Virgil does bring back *Menalcas,* his master figure for thematic development in the first half-book, reconfigured now for seasonal work collecting acorns in the manner of archaic *Arcadians.*

These and other signs of orderly development brought to mind a basic concept in book culture: the cycle of themes. With the figure of *Meliboeus,* I came to see, Virgil inaugurated a cycle that embraced the entire eclogue book and foreshadowed his entire life's thinking. Further reflection also identified a subcycle

framed by *Tityrus* and comprising only the book's initial part, which was in some ways its most notorious, since there Virgil transformed Greek bucolic tradition in order to promulgate new Roman political vision (ecll. 1–6). Together the two cycles marked contrastive tendencies in Virgil's mind that would recur and animate all his work.

Cycle of Meliboeus

Virgil began his book and life's work by voicing pain at loss. Through the figure of *Meliboeus* he drew themes from the whole range of epos (civic, georgic, and bucolic) to express nostalgia, which also animated some extravagant praise for the revisited bucolic epos of *Tityrus.*

It became clear that Virgil imagined the god of *Tityrus* pronouncing a program for the mythopoetic thinking that ensued (ecll. 2–5), where the absence of *Meliboeus* is pointedly remarked (ecl. 3.1). However, once Virgil had reaped the benefits and completed the political service—propaganda—owed the god, he brought back *Meliboeus* (ecl. 7) as the framing voice and viewpoint to identify as his own.

He employs this comprehensive voice to finish the *Bucolics,* closing with a contented final word, 'Goats go home with enough' (ecl. 10.77), which recalls and varies the despairing note of the silenced *Meliboeus* that opened the cycle: 'my nanny goats, get on' (ecl. 1.74).

Virgil returns to themes of *Meliboeus* in his further projects. He closes his version of epos in the middle range, the *Georgics,* from the viewpoint of *Meliboeus* looking back to opening the *Bucolics:* 'When I was daring in youth, I sang, Tityrus, of you beneath a broad beech lid' (*Ge.* 4.566).

Virgil goes on to frame his epos in the highest range, the *Aeneid,* with themes of pained exile—the hero *Aeneas* fated to flee from Troy (*Aen.* 1.2) and the soul of the native Italic hero *Turnus* fleeing bitterly to the shades below (*Aen.* 12.952)—that recall the original exile of *Meliboeus:* 'we flee our fatherland' (ecl. 1.4).

Cycle of Tityrus

The character first addressed by *Meliboeus,* 'Tityrus, you,' represented then traditional Greek bucolic epos as redeployed by Virgil's mind—an old cowherd *(boukolos)* transformed by getting an oracle from a new Roman god telling him to care for cows as before but bring up more bulls. The oracle emerged as a program to bring bucolic epos back and to expand it into a medium for Roman thought. Virgil configures the oracle in terms of cattle-raising, which is what 'bucolic' means in Greek. He also imagines the line as spoken by a god that stands in political allegory for the young Caesar (called by modern historians Octavian), who was said to have been born on Rome's Palatine hill, 'near the

cattle heads' (*ad bubula capita,* Suetonius *Life of Divine Augustus* 5), a spot later venerated as a shrine. Virgil uses the oracle to program the further fabrication of political myth in the first half-book (ecll. 2–5); it is an ambitious program, but pushed to its fullest in bucolic terms, the old cowherd *Daphnis* as new god (ecl. 5), after which Virgil programs retreat, when he calls *Tityrus* back for a countervailing oracle ruling out the heroic and political range (ecl. 6). The pair of oracular programs thus framed a *Tityrus* cycle in Virgil's thought:

> New political god ordering bucolic return and expansion—vatic singing toward new Roman heroic epos and beyond to Arcadian bucolic:
>
> care for cows as before, produce more bulls (ecl. 1.45)
>
> Traditional god (Apollo) ordering growth restricted to the middle range of epos (marked by sheep) and colored with Arcadian motifs:
>
> graze sheep fat, but declare a drawn-down song (ecl. 6.4–5)

Only after thus closing the political cycle does Virgil recall *Meliboeus* and engineer further retreat from political myth, while advancing motifs that move toward his ultimate arrival in Arcadia (ecl. 10). Ignoring these gradual steps, some readers still churn fluff about so-called Arcadian *Stimmung* throughout the book. Virgil, however, gets to his idealized Arcadia only as a climax and conclusion, replacing Theocritean Sicily and his own tormented Italy to think in terms of *Pan*'s home turf. Arcadia, to be sure, had left mythic traces at Rome on the Palatine hill, with its wolf shrine and cattle heads, so that this climactic myth of poetics complements the political myth inaugurated through *Tityrus:* 'as before, but more.'

Read as a textured sequence, the *Bucolics* will begin to claim their rightful role in book culture. The culture has its customary ways of seeing and knowing, its structural commonplaces. These habits of literate expression shaping thought perform cognitive functions.[8] Cognition—how our minds process information and share what we get to know—often lends itself to description by metaphors as a process of inventing mental spaces, configuring blended spaces, or putting together emergent blends.[9] These exploratory metaphors, which cognitive psychologists use to describe their discoveries about the workings of minds, invite analo-

8. As identified in Heiden, *Homer's Cosmic Fabrication,* 18, 57, 87, 129, 162, 192. For continually updated reports on cognitive research, see markturner.org/blending.html.

9. Emergent blending is already implicit in some views of Virgil's art, e.g., "his tendency to combine features from more than one source into a single figure . . . whether one calls it symbolism or integration." Stewart, "Song of Silenus," 180.

gies with Virgil's language of placing in the *Bucolics.* He plants frequent cognitive markers such as 'here' and 'hence.' He deploys spatial imperatives such as 'come down here.' He can suppose 'they pushed together into one' or think of 'mingling' or of elements 'drawn down.' He can emphatically repeat 'there came . . . there came . . . there came.' All are specifically bucolic locational locutions. He deploys them all along with classic ways of thinking in terms of ordered structures such as 'first' and 'last' or 'amid' or 'this began from you, for you will end.' The signs suggest that Virgil, like Homer as recently reinterpreted,[10] was engaged in cognitive construction, engineering if not metaphorically herding thought—his own, his clamorous first audiences', his many literary emulators', and now ours.

Cognitive craft invites analogies with country skills and chores.[11] Herding and farming resemble cognitive roles of poetic process.[12] The recurrent furrows of plowing map to recurring verses that fill spaces plotted and pegged off along a papyrus roll (*paginae,* ancestors of our pages, ecl. 6.12). Rural workers plot and work up aims, going repeatedly through time (*medita-,* ecll. 1.2, 6.8). They reckon, rounding off in advance, the future shape of plants they prune (*putar-/putat-,* ecl. 2.70, cf. ecl. 1.19). They count, number, and report property and reckon output (*numer-,* ecll. 3.34, 6.85, 7.52; *rat-/-rit-,* ecl. 4.14; *refer-,* ecl. 6.85). Herding they push or drive (*ag-/act-,* ecl. 1.13; *pel-/puls-,* ecll. 1.21, 7.15) in order to move together livestock (*coag-/coact-,* ecll. 3.20, 98, 6.31; *compel-/compuls-,* ecl. 2.30). At times to achieve a desired result they have to pull or draw and lead (*trah-/tract-,* ecl. 2.65; *duc-/duct-,* ecl. 1.13). For harder tasks, they join together separate beasts with yokes (*iung-/iunct-,* ecll. 2.48, 8.27). Getting the fruits of labor, they pick (*leg-/lect-,* ecl. 2.18) and sort out (*cern-/cert-,* ecll. 1.9, 4.58, 5.8, 7.16, 8.3). They shear *(tond-/tons-).*[13] Sheared wool has to be washed and combed, carded, its filaments drawn down *(deduct-)* and spun into thread or yarn.[14] Threads serve

10. See above, n. 8.

11. *Boukolein,* 'to care for cattle,' served early and widely as a metaphor for thinking. Gutzwiller, "Bucolic Problem." To the tradition of singing as a country art Virgil adds writing and reading, as aptly argued in Breed, *Pastoral Inscriptions,* although he falls short of showing how Virgil uses the hints of writing to reflect on the development of the eclogue book. Breed notably fails to reckon with the ninth eclogue. See Van Sickle, "A Reader Challenged."

12. "The herdsman was 'good to think with,' . . . before Theocritus he was most commonly a figure of analogy rather than the character of focus." Gutzwiller, "Herdsman in Greek Thought," 2. Virgil often imagines his herdsmen as themselves thinking by means of analogy, reckoning with the old and common cognitive strategy known as priamel, "to single out one point of interest by contrast and comparison." Race, *Classical Priamel,* 7 (e.g., ecl. 1.22–25): the term *priamel* may stem from the medieval Latin **praeambulum,* 'stroll before,' which supposes the common analogy that treats cognition as a journey, often a climb (so ups and downs, climax), imagined as proceeding via metrical feet disposed in turns (verses). See ecl. 9.1.

13. Shearing, applied by analogy to a herder shaving himself (ecl. 1.28).

14. Drawing down filaments to spin into thread is applied by analogy to poetics (ecl. 6.5); spinning spindles to twist filaments into thread is applied by analogy to the work of the *Parcae,* determining destiny with their utterances (fates, ecl. 4.46–47). We still can spin a story and tell a yarn or just yarn.

for sewing, stitching, knitting, plaiting,[15] embroidering, or, above all, weaving on a loom.

The whole skein of skills, of crafts and arts, lends itself to analogies not just with thinking but with a broad range of domains and their semantic fields—social, political, cosmological.[16] In particular the vertical thread of a loom, the 'warp,' is named in Latin *ordo, ordin-*. It first gets strung on the frame by the weaver and provides a fixed structure into which to insert the horizontal threads, called the 'weft' or 'woof' (from 'weave'). The idea of the threadlike row stretches by analogy to describe regular arrangement in some basic domains of Roman civilization.[17] By analogy, soldiers are perceived as if ordered by 'thread' into a 'row.' Citizens are described as distributed into orders ('thread-rows')—social, economic, and political 'classes.' The first rib of a ship being built is described by analogy as its first 'thread-row' *(exordium),* a term that can also serve by a like analogy to mark the opening argument of a speech or poem. The vineyard is seen with its vines threading a 'row' (ecl. 1.73); poetic segments unfold in ordered sequence (ecl. 7.20), centuries make return in an orderly row (ecl. 4.5); the 'first thread-rows' of atoms *(primordia)* give rise to the natural world (ecl. 6.33).

The related concept of weaving *(tex-/text-)* extends by analogy to the craft of twining flowers into garlands, wreaths (ecll. 2.50, 6.23), to the practical art of forming withies into containers (ecl. 2.71), by further analogy to a river 'weaving' its banks with reeds (ecl. 7.12) and to vines interlacing shade (ecl. 9.42). Finally in retrospect Virgil stretches the analogy to his own craft in the book when he describes himself as having woven a wicker form (ecl. 10.71).[18]

Reading understood as like retracing threads and discerning patterns suggests how Virgil stimulates cognition in a lively analogical game: he gets us readers to reckon likeness and unlikeness, make efforts to sort out threads, discern developments, identify concerns and make them ours. To aid in threading themes within his book and back to Greek and Latin texts, the texts are framed here not only by the dramatic Cues but also by the cognitive Clues.[19] To facilitate

15. Plaiting threads (ecl. 8.76) or wreaths into shackles (ecl. 6.23).

16. For the network of analogies with weaving in Greco-Roman culture, see Scheid and Svembro, *Metier de Zeus.* The antiquarian Varro derived from 'weaving verses' the old name for a bard or seer (*On the Latin Language* 7.36: *uates . . . a versibus viendis,* cited in Wiseman, *Unwritten Rome,* 41–42).

17. See notes to ecll. 1.73 and 6.33. Also consider the still active network of metaphors and analogies with other thread words: 'filament,' 'single file,' 'file,' not to mention 'strict' and 'string,' interesting analogical mapping into the domains of informatics and physics.

18. Woven molds for cheese already at the start (ecl. 1.34, 81). Beyond this book, Virgil will also describe by analogy with a woven object *(textum)* both the Shield of *Aeneas* (*Aen.* 8.625) and the labyrinth of *Minos* on Crete (*Aen.* 5.588–90). For these examples and further uses of the weaving analogy in rhetoric and poetics down to the modernist coinage 'hyphology,' see Viljamaa, "Text as Hyphos," 131–38.

19. The resulting fabric of analogies layered and interlaced brings to mind emergent blends as defined in Fauconnier and Turner, "Rethinking Metaphor," which argues against conventional views

both drama and retracing threads, the verses are numbered to mark off units of sense (1, 5; 6, 10; 11, 19; 20), which show how themes unfold, rather than by mechanical count (1, 5, 10, 15, 20).[20]

Respecting the rules of regular verse and resonant themes fostered the integrative results already remarked. Sometimes too the rules prompted uncommon turns of voice, recalling ancient gossip that Virgil sometimes pushed his language, a rumor confirmed by certain peculiarities in the inaugural to his thinking and his first book.

In the first eclogue, second verse, Virgil heightened drama with a peculiar turn of speech: he portrayed the exiled *Meliboeus* as shocked to meet *Tityrus* calmly making music of a wilder sort. He imagined the emotive exile describing the music as practice with a panpipe, which he represented by metonymy from its supposed material, 'oat.' By similar metonymy we speak of musicians playing brasses, woodwinds, horns (cornets, too, 'little horns'), or reeds. Yet 'oat' *(avena)* was and is in the Italian countryside a brittle weed producing straw perhaps to gather horse drop but little else. Virgil's disconnect with common usage provoked research that also guides this translation,[21] building on a "review of Virgilian studies, on recent scholarly interest in relations among texts,[22] and on the need to consider contexts that are both adequate and germane."[23] The research gave priority to "basic philological analysis—semantic and rhetorical" because "only attention to the normal meanings of the language involved can overcome the inertia of familiarity and recover the innovative force of Virgil's use."[24]

The research was meant to frame specific cases within relevant contexts,

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of metaphor as mapping via some common ground between two domains (tenor and vehicle). Instead each such 'domain' must itself be understood as already produced by multiple blending. For the traditional blending of analogy with herding, see above, n. 12.

20. For more complex symmetries, see Van Sickle, *Design,* 256: 'structure . . . CONCENTRIC, LINEAR, CHIASTIC, NUMERICAL.' For their importance as cognitive functions in Virgil's mind and ours, see again above Fauconnier and Turner, "Rethinking Metaphor"; Hutchinson, *Talking Books;* and Heiden, *Homer's Cosmic Fabrication* (above, nn. 5, 8), as well as the cognitive processing suggested in n. 10, which may provide a template and a framing theory to revalue much prior speculation about structure in Virgil's book. Failure to consider sequential structure causes shortfalls, contradictions, misprisions, and a great mess of cognitive pie in the sky in Saunders, *Bucolic Ecology.* See Van Sickle, review of *Bucolic Ecology.* Saunders' theoretical frame derives from modern pastoralism and cannot reckon with cognitive conundrums like those posed, for example, by the ninth eclogue.

21. Van Sickle, "Virgil, *Bucolics* 1.1–2," 337. The following quotation, including n. 22, appeared in this text.

22. This note appeared in the text cited in n. 21 (I have shortened citations to sources cited in full in the bibliography to this book): E.g., Hinds, *Allusion and Intertext;* Wills, "Divided Allusion"; Thomas, "Virgil's Georgics"; and Van Sickle, *Design,* 250, under the indexed item 'emulation.'

23. "Only an awareness of the actual *context* . . . allows the reader to appreciate the connection Virgil is making." Thomas, "Virgil's *Georgics,*" 176.

24. "We know a figure only if we know its range. No instance of a figure is comprehensible by itself but must be seen amidst the company it keeps." Wills, *Repetition in Latin Poetry,* 2.

above all the book. Urging that unusual features in language ought to put readers on the alert, I cited a theoretical rule: "Figures of language arise from the same source as errors of language, but they are defended by authority, age, usage, and even reason. . . . In other words, some marked expression may win praise for its departure from unmarked language, but it could also be judged an error, existing outside language altogether."[25]

By these criteria, that opening 'oat' qualified as "a departure from unmarked language" without the stamp of "age, usage, and even reason," so I argued that modern readers had to overcome their familiarity with the passage. They needed to recognize its original strangeness, that it must have struck its first audiences as odd if not plain wrong. It must have qualified as a "strained use of a word or phrase, as for rhetorical effect,"[26] in short, a case of the figure of speech or trope called 'catachresis.'

Not only 'oat' but other terms in those programmatic verses had to be recognized as odd; their joint peculiarities might well illustrate an ancient critique of Virgil's style:[27]

> The perplexities provoked by *avena* ['oat' in the second verse] and reinforced by the anomalies in the surrounding language bring to mind a stylistic mannerism that ancient critics denounced as a Virgilian vice. The symptoms of *cacozelia* have been meticulously reconstructed by Harry Jocelyn: "One feature common to the locutions against which this charge is recorded is that they openly paraded artificiality and sought to surprise readers and hearers with novelty at the expense of lucidity and related qualities."[28] . . . [Although common terms for musical instruments would have met the meter,] Virgil wrote *avena* ['oat']. Choosing to do so must typify the bravura that he himself discerned in the *Bucolics* when he looked back from the end of the *Georgics* and remarked that he had been *audax iuuenta* ['daring in youth'].[29] Jocelyn notes that "a very thin line divided the *kakozelos* ['affected'] from the *varius figuris et verbis felicissime audax*" ['varied in tropes and in vocabulary most felicitously bold'].[30]

Such researches fostered the translation's emphasis on root meanings, etymology intertwined with etiology—hints of causes traced to verbal roots. The researches also contradicted a conventional opinion that Virgil's language must

25. Ibid.

26. *American Heritage Dictionary* (New York, 1976), s.v. 'catachresis.'

27. The following quotation is from Van Sickle, "Virgil, *Bucolics* 1.1–2," 348. Notes 28–30, here slightly modified, occurred in the original text.

28. Jocelyn, "*Vergilius Cacozelus,*" 70.

29. *Audaxque iuuenta | Tityre, te cecini sub tegmine fagi* (daring in youth I sang you, Tityrus, under cover of beech, *Ge.* 4.565–66).

30. Jocelyn, "*Vergilius Cacozelus,*" 94, citing Quintilian *Educating the Orator* 10.1.96.

be 'sweet.' After all, his poet friend and emulator Horace called Virgil's way with epos 'soft' but also 'artfully made' *(facet-),*[31] another term that hovers between 'affected' and 'felicitously bold.'

The present project stems from long scholarly engagement, reviewed in a new preamble to my basic study of Virgil's book as coherent design.[32] Nominal aid for this latest phase derived from Professional Staff Congress–CUNY grants. Logistical support during four months in Middelburg, the Netherlands, came from the Roosevelt Study Center and the Zealand regional government, not least the Zeeuwse Bibliotheek (the regional library). The ensuing spring, colleagues at Milan University received us in their affections, libraries, and scholarly concerns. My work benefited from opportunities to share ideas about the 'neglected [seventh] eclogue' with colleagues at Padua, Pavia, Milan's Catholic University, and the University of Rome "La Sapienza," welcomed back by Luigi Enrico Rossi to his by now historic philological seminar, evoking memories of 1982 and my lectures as Fulbright Professor for the Virgil Bimillennium under the auspices of Cipriana Scelba, Scevola Mariotti, and Vincenzo Tandoi.[33] Two younger scholars have shared valuable insights: Alfredo Morelli, one of the few then students who braved that Fulbright course, and Andrea Cucchiarelli, himself now teaching at Rome. Blaise and Aniko Pasztory gave us a home away from home in Milan. Doors, minds, and hearts were opened for us by Luigi and Ornella Lehnus, Massimo Gioseffi, Isabella Gualandri,[34] Paola Francesca Moretti, Isabella Canetti, Silvia Barbantani, Giuseppe Aricò, Mario Geymonat and Anna Lombardo, Emilio Pianezzola, Lorenzo Nosarti, Elisa Romano, Giancarlo Mazzoli, Roberto Nicolai, Chico and Giovanna Rossi, Francesco and Gigliola Radaeli, Margherita Azzi-Visentini and Francesca Orestano. Thomas Cole, with his usual perspicacity, soldiered through a much earlier draft. Copy-editing by Joanne Allen was exemplary; peculiarities that persist are mine. My colleague Philip Thibodeau has sharpened points in Latin and refocused how Roman cognition processed rural property. His mentor and mine, Michael C. J. Putnam, has long inspired and sustained my work, so that this small offering cannot

31. Specialized by metonymy from 'made' to 'artfully made' and so 'clever, witty' but skirting 'affected, forced.' See above, n. 7.

32. See n. 4; and for the review, see Mus, "Tunneling out of Virgil," 1987.

33. Van Sickle, *Poesia e potere*. News arrived on September 20, 2009, of Chico Rossi's death, bringing back in sharp relief rich hours passed in cordial and philological pursuits.

34. She introduced me to Claudio Gallazzi at a cafe across from the university's main gate. He invited me to come up to see the new papyrus book by Posidippus. Extricated from its tight cupboard in that aseptic corridor, its slight compass and neat layout stretched along a table made me realize that a book like the *Bucolics* could have been unrolled and read as a whole, the eye roving back and forth between the eclogues in their discrete vertical plots, one row after another, all in order in a row, perceived and processed by eyes and minds experienced with poetry conceived arrayed in scrolls.

begin to repay his bounty as a scholar-friend. Sending to press this latest version of inquiries by no means at an end sharpens awareness of continuity and promise, limitation and mortality, in times if anything more globally precarious than Virgil's for pursuits like these.

It is a privilege to bring these studies back to the Hopkins, which fostered preliminary versions during my fellowship in the Humanities Center: to recall only Charles Singleton, Earl Wasserman, Eduardo Saccone, Elias Rivers, Henry Rowell, James Poultney, and above all Richard Macksey, who welcomed my dialectical metapoetics into *Modern Language Notes* and continues to inspire fond awe as a gatherer and interpreter of fresh thought and seasoned books.

These results I offer to Gail Levin, who with characteristic devotion and generous resolve helped shepherd them to fruition, putting my Italian quest ahead of research priorities of her own: *illa meo nam posthabuit sua seria ludo.*

Note to the Reader

Aiming to bring these old poems to new readers and performers, it seemed wise to employ a small set of critical terms in a systematic way and to signal their role as prompts. Some of them, and especially their verbal roots, receive emphasis initially through use of SMALL CAPITALS to remind readers of their nature as metaphors.

Cf. tells the reader to bring together in his or her mind two or more contexts. It stands for the Latin *confer,* which translates as a command, 'bring together!' It combines the prefix *con-,* meaning 'with' or 'near' (written also as *co-, col-, com-*), and the verbal stem *fer-,* meaning 'to bring, to bear.' 'Cf.' tells us to bring contexts together and ask how they interrelate, both because of their kinship (generic likeness) and, since kinship is never identity, because of their differences, which prompt further thinking.

Relate combines the Latin prefix *re-,* 'back, again,' with the verbal stem *lat-,* which shares the meaning 'to bear, to bring, to carry' with *fer-.* Thus 'relate' too serves to bring contexts together in the mind to compare and contrast. It is relatively colorless, neutral, unlike more emphatic terms, such as saying that contexts ECHO among themselves (metaphor by analogy with the physics of sound); or that a context GROWS from another (biological metaphor); or that contexts DEVELOP into or from others (also by analogy with biology); or that contexts MAP (metaphor by analogy with cartography, often used in cognitive science); or that one STEALS from another or CAPITALIZES (metaphors by analogy with Wall Street and the street). Compared with such loaded metaphors, 'relate' has a cognitive advantage: its lack of emphasis leaves one free to import metaphors one prefers as one reads and to make one's own commentary, whether in terms of weaving, echoes, theft, or whatever intertextual analogy for thinking comes to mind.

Sc. tells the reader to read further to get at other meanings. From the Latin *scilicet,* 'you are allowed to know,' it dangles cognitive bait: the lure of a secret, if only one DIGS beneath the surface to come up with one's own commentary.

Commentary itself joins *com-,* 'with,' and *-ment-,* 'mind,' producing a Latin blend for bringing minds together. The blend prompts one to be resourceful, even imaginative. This last sense does not survive in English 'commentary' and 'commentators' but lived in the Latin *commentum,* 'fabrication, fiction,' which implies a need to figure meanings out, even make them up, so that one's interpretations always remain open to conversation and controversy.

Versus, meaning 'turned,' sc., differently, in theme, signals some generic relation (likeness) but specific, even pointed, difference ('vs,' its shortened form, lacks a final period since the first and last letters persist). Difference is also sometimes marked by //, by /, or by ≈. All are meant to get one to compare and contrast, confer and relate, in short, to activate cognition.

Context, so basic to this conversation, is itself metaphoric—*con-,* 'with, together,' and *text,* 'woven, a weave'—so that talk and writing about 'contexts' suppose that we are thinking with 'things woven together' in manifold domains of life and art (cf. nn. 16–18 for 'weaving' as a metaphor across cultural domains). Relating contexts to one another shapes Virgil's book and thus too the present commentary. REFERence chains are reported by the notes RECURSively, 'running back' in order from latest to first. Also to facilitate research, the notes are numbered in a single sequence from first to last. Notes 1–53 are footnotes to the prefatory matter, the remainder endnotes for the rest.

Prequel also supposes sequencing: it refers in an imaginary frame of time to an event or scene taking place before some other. A modern hybrid, the word combines the Latin prefix *pre-,* meaning 'before,' with the otherwise senseless syllable *-quel,* broken off from the more familiar 'sequel,' which refers to something following in time.

Special names for bucolic poems are explained in the User Guide: 'ecl.' and 'ecll.' stand for 'eclogue' and 'eclogues'; 'id.' and 'idd.' for 'idyll' and 'idylls,' bucolic poems by Theocritus, although idd. [8] and [9] are generically like idylls but not by him.

Markers serve to frame thematic sets, for example, <'a' {'b' ['c' ('x') 'C'] 'B'} 'A'> or <'a' {'b' ['c' ('x') 'A'] 'B'} 'C'>, where the letters stand for themes that recur and the capitals stand for generic similarity but specific difFERence between the first and second themes in a set. Readers, as they invent commentary of their own, may well difFER about the reLATive composition of given thematic sets.

Italic fonts are used for all names of characters, both human and divine, but also for *Troy,* to remind the reader of their cognitive status—as figments of imagination, fictions, hence "good to think with" (cf. n. 12), yet to be used with caution, at one's own cognitive risk.

{Curly brackets}, in addition to appearing in nested thematic groups, serve in the tables in The Warp and Weft of Varying Motifs to recall characters and themes reLATed to a current context.

[Square brackets], apart from marking thematic groups, signal editorial intervention, such as numbering of verses—[1], [49], [63].

(Parentheses) signal translations, explanatory matter, or the number of lines in groups, (5) or (3/4), where the slash marks a slight opposition between parts (cf. **versus**).

Metaphor itself encodes the cognitive process of 'bearing across' to contrast and compare, confer and relate: *meta-,* 'across' (cf. Latin *trans-*), and *phor-,* 'bear' (cf. its Latin cousin, *fer-*). The process supposes an analogy between MANaging or HANDling actual things and bringing together contexts or ideas in the mind. We thus imagine our minds as working like hands; cf. cognitive metaphors such as giving and getting HINTS that we say we GRASP or compreHEND.

Index, like indicate and indict, encodes the idea of pointing out, their stem being related to paradigm (Greek) and digit (Latin 'finger'), which serves not only to point but also count and reckon, so that it shares with eclogue (pp. 26–27) root senses of selecting, collecting, counting, making, and keeping books. While indexing I was led by Christina Kraus to review how Justus Lipsius indexed his Tacitus, making more than a mere concordance. She also reminded me that commentary, including indices, is ludic (related to Latin *lud-,* meaning play and gaming, performance, training, school, and study), suiting the active sense of commentary already sketched in these notes for readers.

Working along these lines, I found practical and theoretical encouragement in Kenneth Burke's "Fact, Inference, and Proof in the Analysis of Literary Symbolism" (1954), with its emphasis on pointing out recurrent words and spotting development of sense in their differences and contradictions.

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A User Guide to 'pastoral,' 'eclogue,' *Eclogues,* 'bucolic,' and *Bucolics*

Two paths that long ago diverged convey us back by separate routes to the ten short poems called variously 'pastorals,' 'eclogues,' and 'bucolics,' sometimes 'The Eclogues' but here the *Book of Bucolics.* The path less traveled takes us to their immediate yet neglected impact on Roman theater audiences in a time that mingled fear with hope. The poet who gave voice to those conflicts won admiration and affection, becoming legendary in his own time. Fame also fostered the other path, which leads through scribbled tablets in poets' studies, recitations, schools and libraries, hints of scratchy pens and midnight oil, to a host of eclogues, sonnets, elegies and ordered prospects, landscapes, artful books—all remembered as the tradition of pastoral.[35]

'Pastoral'

'Pastoral' is from the Latin *pastoralis,* which means 'characteristic of one who herds, grazes, feeds.' Often 'pastor' gets transferred by metaphor to religious leaders, who are thus supposed to resemble keepers of flocks. The pastoral metaphor frequently stretches to describe a religious group as a congregation (from Latin, 'flocking together'; cf.[36] 'GREGarious,' 'seGREGate,' 'agGREGate') or 'flock' with a 'pastor' who may be a bad or a good 'shepherd.' In fact, the metaphoric transfer to religion is still so common that an Internet search for 'pastoral' in September 2006 yielded more than 25 million results, 10 million more than in the previous year.

35. Schmidt, "Arcadia," 17n, adds to the pastoral tradition "figurines of Meissen china," not to mention sculptured nymphs and satyrs clothed in lichen in Italian gardens. More broadly, "what keeps a literary kind viable is its ability to measure up to the challenges offered by new historical circumstances, and pastoral has been confronted with this challenge from very early on." Heaney, "Eclogues *in Extremis,*" 247. Adapting from Heaney, I would suggest that 'eclogues' in particular have been developed to 'measure up to' new cognitive challenges.

36. 'Cf.' cues the reader to compare two or more contexts. See Note to the Reader.

Besides the vast metaphoric range projected by religion, pastoral enjoys currency and clout as a cultural mode. A 2006 search for the nonreligious 'pastoral poetry' yielded 822,000 results, down from 1,410,000 the previous year, but a search for 'poetry pastoral' yielded about 2.2 million, with links to such special branches of European culture as drama, comedy, masque, lyric, landscape, Arcady, and idyll.

All owe something to Virgil's featuring herdsmen as literary subjects. Some evoke the dramatic dimension of his stage success. Even a search for 'pastorals' as a noun specifically referring to poems like Virgil's yielded 409,000 results, up from 106,000 in 2005. The great variety of pastorals over time brings to mind a remark by one of my teachers (perhaps Ben Brower or Norry Frye) that a liberal education could be gained by studying pastoral tradition (2,860,000 results in 2006). Domesticating animals and controlling them in herds may have been among the earliest forms of civilization. Pastoral work becomes a model for political relations between ruler and ruled.[37] It may be no accident that Rome's rulers came to occupy a hill that had been linked since time immemorial with herding and herds—Palatine.[38]

'Eclogue' and The Eclogues

'Eclogue,' from the Greek *ekloge,* means 'a pick from some implicit larger whole,' as 'harvest' from a farm or 'pick' of fruit, but is also metaphorically applied to 'choice' of leaders, 'draft, levy' of soldiers, 'collection' of tax, 'reckoning' of accounts, and 'quotation' (extracts, excerpts, readings, and thus lessons) from literary work.

'Eclogue' was extended via metaphor to Virgil's ten pastoral poems, perhaps interpreting each of them by manifold analogy as a lesson in itself, a reading, and part of a whole book, as well as the fruit of literary labor, crafted by calculated design—a kind of reckoning of poetical accounts. The whole analogical and associative array corresponds to observable characteristics of the poetry, above all to the thematic network that yields sense to careful reckoning in reading.

Via readership and writers, 'eclogue' appeared frequently in later literature

37. Thus in the Dutch Declaration of Independence (1581) we find: "As it is known to all that a prince of a land is placed by God over his subjects, to protect and defend them from all evil, oppression and violence *as the shepherd for watching over his sheep;* and whereas God did not create the people slaves to their prince, to obey his commands, whether right or wrong, but rather the prince for the sake of the subjects (without which he could be no prince), to govern them according to equity, to love and support them as a father his children or a *shepherd his flock,* and even at the hazard of life to defend and preserve them." www.let.rug.nl/~usa/D/1501-1600/plakkaat/plakkaaten.htm (accessed September 2006), emphasis mine.

38. *Palatium,* 'place for pasture,' which became the seat of emperors and thus in later European cultures, by metonymy from place to specific building, then to its function, 'house of power'—*palais, palaz, palazzo,* palace.

and literary studies as a name for pastoral poetry modeled on Virgil's. An Internet search in September 2006 for the singular 'eclogue,' for a separate poem, yielded 316,000 results, up from 187,000 a year earlier; a search for the plural 'eclogues,' for several poems, yielded 407,000 results, up from 218,000 in 2005. Migrating too from the parts to the whole, *Eclogues* became a common label for the book, a 2007 Internet search yielding about 600,000 results.[39]

'Bucolic' and the Bucolics

'Bucolic' is from the Greek *boukolikon,* 'concerning care for cattle.'[40] Used as an adjective 'bucolic' is generalized and idealized by metonymy to mean 'rural,' 'peaceful,' which one can document in the real estate and travel supplements of Sunday papers. An Internet search in 2006 for 'bucolic' produced 1,010,000 results, down from 1,080,000 the previous year. However, the plural form, 'bucolics,' used as a noun to mean 'pastoral poems,' produced only 87,900 results, though up in a year from 49,400. This relative rarity compared with 'pastorals' and 'eclogues' stems from the particular history of Virgil's capture of a particular Greek literary tradition.

The title *Bucolics* pays homage to Theocritus, who had already used the name *Bukolika* for his own artful blending of two literary types—mimes from his native Sicily (short theater pieces with ordinary characters) and the complex tradition of epos, with its cast of legendary kings and heroes and their outrageous passions and plots.[41] To re-create epos for Rome and taking up where Theocritus left off, Virgil produced a Latin version of bucolic epos, mingling a rustic Latin mime tradition with memories of heroic, civic, and philosophical epos.[42]

39. For example, Derek Walcott, in "Italian Eclogues [for Joseph Brodsky]," confirming the argument by his fellow Nobel laureate Seamus Heaney that pastoral still serves imagination to confront harsh experience; cf. likewise the book that sparked my own studies, Kuhn, "Arminarm Eclogues."

40. In the domain of rural life and work, 'bucolic' contrasts with 'georgic' ('earth working,' from two Greek roots, *ge-,* cf. 'gaia,' and *org-,* cf. an older hypothetical form **worg/k,* reflected also in English 'work,' German *werk,* also physics, 'erg'), which refers to agriculture—farm lands, products, crafts, and gods. The bucolic and georgic ranges together—both being rural and countrified—contrast with the domain and thematic ranges of civic ideology and heroic myth. The three domains—bucolic, georgic, civic-heroic—are often viewed as steps in epos (cf. above, n. 7) from low through middle to high in style and theme, as in Virgil's *Bucolics* (one scroll), *Georgics* (four scrolls), and *Aeneid* (twelve scrolls), the first two named for their thematic ranges, the third for its hero, *Aeneas,* exiled from *Troy* and legendary forebear of Rome. For the hierarchy of thematic ranges and domains, see also Homer's Shield of *Achilles* (cf. Clues, under "Bucolic Threads").

41. Cf. Clues for varieties of epos. Literary blending is a special case of cognitive blending as lately theorized. See n. 9.

42. Epos is the often ignored key to Virgil's literary ambition. See Van Sickle, "epos," in Thomas and Ziolkowski; see also Schmidt, "Arcadia," 17n, where it is described as "the ancient bucolic poetry in hexameter verse . . . always called 'bucolic poetry' not 'pastoral poetry.'" Schmidt aptly reserves "the term 'shepherd' . . . (1) to the herdsmen of sheep as opposed to 'goatherd' and 'cowherd' . . . (2) to the characters of later pastoral poetry," where "the term 'shepherd' evokes Renaissance and post-Renaissance pastoral poems, novels, dramas, operas, figurines of Meissen." His scruples are

Mime is drama with a common touch, often comical, so you need not fear trying to read eclogues out loud—to yourself if no one else will listen, or taking turns, as a shared project—indoors or out, if you can find a quiet spot. Try on the various voices and their outlooks. Perform them if you will. Experiment with putting on one character, then another. Figure out which voicings fit. Confer. Retune.

Keep at it till you start to get a sense of feelings and ideas—dramatic flair and flow—evolving voice by voice throughout the book. Note how the voicings rise from conflict and grow to form a new world-view, both positive and prophetic, but then retreat, regroup, and grow again, though toward a different climax: operatic, tragic—fatal passion's dream of deathless art.

Take courage from the old report about the work's debut: 'The poet gave it out with such success that also on the stage by singers it was frequently declaimed.'[43]

First success? staging? frequent? Claims that want to get unpacked and placed in the context of the times and life. You scrutinize for hints and stretch imagination. You try to figure out what might have taken place. Infer. Relate.[44] You get yourself involved in the age-old game of commentary.[45]

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remarkable for their absence from too much of the writing about Virgil, though he remains prey to the old paradigm positing chronology for separate eclogues.

43. *Bucolica eo successu edidit ut in scena quoque per cantores crebro pronuntiarentur,* from the *Life of Virgil,* by Donatus (4th century CE), who surely got it from Suetonius' *Biographies of Poets* (1st and 2nd centuries CE), §26.

44. Join the ranks of the ideal readers who feel "somehow *personally touched*": Ennius, *Annals,* ed. Skutsch, 235 (hereafter Skutsch, *Annals*).

45 . See Note to the Reader under 'Commentary.'

Themes from Troubled Times at Rome

Writers at Rome in the first century BCE often issued work by reading to acquaintances and friends.[46] So infer a career path for the poet commonly known as Virgil (70–19 BCE).[47] Born in northern Italy's Po River valley, near Mantua, and migrant to the capital, in Rome he would have garnered contacts among others similar in background, interests, and ambitions among them poets whom he cites in the *Bucolics,*[48] one of whom, Helvius Cinna, owned a cultivated Greek slave, Parthenius, who is sometimes credited with importing to Rome innovative poetry that had been produced in Greek during the previous two centuries.[49] Some, like Virgil himself, came from Italian towns: he echoes and implicitly corrects work by C. Valerius Catullus (fl. 50s BCE), from the same Po River valley;[50] he praises C. Asinius Pollio, tragic poet and statesman; he features in two eclogues works in contrasting genres by C. Cornelius

46. For poetry as a lively part of upper-class life in late republican Rome, see T. P. Wiseman, "The Poet and His Audience," in *Catullus and His World,* 124–29; and Habinek, *Politics of Latin Literature,* 107. On the rise of recitation and the role played by every form of song in Roman ritual from the earliest times, see Habinek, *World of Roman Song.*

47. In classical Latin he was named *Publius VERGILius Maro,* which slipped to *Virgilius* in the Middle Ages (by analogy with 'virgin,' reflecting the poet's supposed virginal character, also with *virga,* 'staff' of seer), whence the vernacular Virgil, *Virgilio, Virgile.* He is also sometimes called Vergil in modern technical writing.

48. For example, Varius (ecl. 9.35–36), whom Horace praised for making 'strong epos' *(forte epos)* on the death of Julius Caesar, by contrast with the 'soft and artfully made epos' *(molle atque facetum)* that the *Camenae* granted Virgil (*Satires* 1.10.43; cf. above, n. 7); also Cinna, whom Catullus (poem 95) praised for learned and laborious short epos.

49. For Greek innovations, see Gutzwiller, *Guide to Hellenistic Literature,* 216–18.

50. See Clues, under "Rome minus Annals," and notes to the fourth eclogue; see also, generally, Skinner, *Companion to Catullus.* Catullus was from Sirmio, on Lake Garda, the source from which the river Mincius flowed down past Virgil's Mantua to join the mighty Po. On Catullus as a source for Virgil, see Van Sickle, *Design,* 248, s.v. 'Catullus.' Virgil, however, will contribute to a Romanocentric cultural frame, against the Italocentric frame of Catullus as documented in Habinek, *Politics of Latin Literature,* 94–96. Another outsider was C. Cilnius Maecenas, a wealthy Etruscan, confidant of Octavian, and patron and friend of Virgil and other poets.

Gallus.[51] All had been reared on traditional Latin poetry and rose to the challenge of innovative Greek. They formed a lively, well-connected, highly literate coterie, much like the cliques one finds today in cities such as Paris, Rome, and New York surrounding little magazines or galleries, wealthy patrons sharing ideas and artistic ambitions, gossip, and often lovers.

Virgil must have listened to others and himself recited, you can even dare to guess, in various libraries or great halls *(atria)* of houses in the privileged neighborhood atop the Palatine hill,[52] which was not only linked in myth with Rome's origins but also the site of an ancient shrine to *Pan,* the pastoral god native to Greek Arcadia. New work would divert the coterie. They might be intrigued by layered, even contradictory, implications of the Greek title *Bucolics.* It could suggest poetic booty captured, if not stolen—as if rustled like cattle—to parade at Rome for the first time, yet also hint at return to the hill's legendary past and Arcadian god, traces of the original Greek presence before the place was Rome. The search for authorizing origins had motivated the first creation of Roman literature, two centuries earlier, in efforts to legitimize the Roman Republic's newly won imperial power. Now a young poet with literary ambitions made his way to Rome only to find that republican order broken, Rome in dire need of new instruments of power and new authorizing myths.[53] Combining literary talent with innovative mythic vision would inscribe Virgil among the shapers of new imperial order for Rome and its successors in the West.

51. Virgil makes use of two strands of Gallus' poetry: (1) a translation of a short epos by Euphorion about a competition between legendary seers just after the Trojan War in a grove sacred to *Apollo* (ecl. 6.64–73), a model also behind Virgil's own imaginary competition (ecl. 3) and rise to prophetic voice (ecl. 4, n. 124); (2) four books in elegiac meter, called *Amores* (Loves), which Virgil translated into bucolic guise (ecl. 10).

52. On the library of Lucullus from 73 BCE as a place for "cultural conversations as well as private reading," see Habinek, *Politics of Latin Literature,* 107; on the first reception of these poems, see Van Sickle, *Design,* xxi–xxxiv, 9–10, 51–52; on traces of recitation at the roots of Latin literariness, see Sciarrino, "Introduction of Epic in Rome," 454–56. Traces of poetic rivalry on the social scene have been detected: "Virgil has dressed up in rusticity just such a competitive *soiree chez* Pollio as often graced his salon." Henderson, "Virgil's Third Eclogue," 127.

53. On the political and cultural motivations for narratives of origins or causes (etiologies), cf. n. 739. On the creation of Roman literature as a tool for power, see nn. 782–802; and Habinek, *Politics of Latin Literature,* 35, 45–46.

Cues for Drama

Mime Revoicing Roman Mythic Frame

Long before the *Bucolics* scored in frequent performances, theater had served the Roman elites to enhance their own prestige and power, as a means to "propagate aristocratic values by shaping the direction of popular culture."[54] Theater was considered politically so potent that the ruling class had required that seating for spectacles be temporary—scaffolds quick to build and to take down—assuring control over a popular medium and limiting each producer's prestige.[55] It was not until the middle of the first century BCE, just as Virgil would have been coming onto the scene, that Pompey—Gn. Pompeius Magnus (160–48 BCE), styled 'The Great' for his military victories in the East, in emulation of Alexander the Great—broke the longstanding rule and built a permanent theater. Sparing no expense, he garnished it with a portico faced in marble and adorned with gardens and works of art, where Catullus as a young poet tracked illicit lovers.[56]

The expense did not pay off, since Pompey soon (48 BCE) suffered defeat in civil war by Julius Caesar, who promptly exploited the new theater for spectacles of his own,[57] until in a chamber off the new theater's portico he was killed (on March 15, the Ides of March, 44 BCE) by aristocratic conspirators—among them Cassius and Brutus—acting in the name of traditional Roman Republican freedom, 'Liberty.'[58]

Against the self-styled 'Liberators,' Caesar's second in command, Marc Antony, made common if uneasy cause with the son adopted in Caesar's will, Gaius Octavius (63 BCE–14 CE),[59] often called Octavian by later historians. He and Antony fought the Liberators for two years, finally defeating Brutus and Cassius at Philippi, in Greece (42 BCE).[60] The victors rewarded their veteran soldiers by seizing lands in northern Italy from citizens of Cremona and its neighbor, Virgil's Mantua, driving into exile established citizens who survived.[61] Victory soon gave rise to tension between the veteran lieutenant and the youthful heir to Caesar's name, tension momentarily eased through mediation by Virgil's friend

Pollio (consul in 40 BCE). Further conflict would multiply suffering and fear. Victory was by no means fated. Sole rule was the ultimate prize.

Lacking historical precedent, the crisis called for ruthless imagination both political and poetic. The theater public was volatile, primed to spot allegory and gossip, the opinion makers alert and wary, as we know from Cicero. He anxiously monitored the spectators' mercurial moods before himself falling victim to Antony's rage and the indifferent opportunism of Octavian.[62] Audiences included some of the several hundred thousand persons who had suffered loss of lands to veterans of the civil wars.[63] "The uncertainties of the present," writes Paul Zanker, "and the capriciousness of politics in Rome, along with the absence of any concrete or realistic expectations of what the future might bring, provided fertile soil for seers and soothsayers, irrational longing for a saviour, and predictions of a new and blessed age."[64]

Efforts to envision new authority and order must draw on social memory. Not only seers *(vates)* but a seasoned political leader might think in mythic terms: Cicero was said to have told Octavian about dreaming that a miraculous youth had been sent down from heaven on a golden rope and honored by the gift of a whip from *Capitoline Jove*[65]—mythemes not lacking precedents, prompting echoes.

Quick to adapt the ruling arts of the old elite, Octavian exploited the inherited name Caesar, with its popular and military prestige. As if capitalizing on Cicero's vision, he also claimed identity with *Jupiter* and his sons, the *Dioscuri,* playing on social memory of their legendary interventions at Rome in the guise of 'present' or helping, savior gods.[66] Yet he quietly gave up his adoptive father's most provocative departures from old ways;[67] he embraced (usurped?) the Liberators' watchword and advertised himself as 'Defender of Liberty.' After a victory over the Liberators in northern Italy (43 BCE), he reinforced the aura of Caesar's name with an honorific title reflecting military success: *Imperator* (Victorious Commander). Once Julius was declared a god by a coerced Senate (42 BCE), his heir became also 'Son of Divine Julius,'[68] a motif used especially in his coinage, to further ingratiate and define himself with the public.[69]

Shifting power and its shifting emblems had provoked that first literature in Latin (see Clues, under "Epos for New Empire") and motivated the Alexandrian poets, who became "the image makers for the Ptolemaic court,"[70] not as formal legislators but as contributors to the political process of "finding appropriate models."[71] Responding to a like challenge—seizing opportunity, if you will—Virgil helped to formulate new framing myth, like the Alexandrian Greeks not "constructing a literal equivalent so much as a vehicle for expressing the emerging ideologies . . . imaginatively viable myth not simply for what are the new realities but for . . . desires and potential."[72] The resulting myth would

play on popular fears and hopes, digest and frame—adroitly force—conflicted and confused experience. It would influence a public stocked with jingles and hoary mythology, alert to rumor,[73] so as to insinuate a new mythic blend into "real Roman social memory."[74]

To capture popular enthusiasm in the venue of Pompey's theater, Virgil chose to adapt the familiar medium of mime, with its style of popular wisdom—proverbial, oracular, sententious;[75] its use of threads from tragedy and heroic epos; and its characters with lower-class Greek names—*Tityrus, Corydon, Damoetas*—suiting slaves, although Virgil can imagine them meeting or invoking divinities—allegories for the Caesars, which would be spotted easily by that canny audience. Contrastive allegory opens Virgil's book: protest at land seizures destroying the old order but also promise of old order preserved and of growth encouraged by new divine power at Rome, sc., Octavian.[76] Virgil further parallels Octavian's propaganda in the first half of his book with references to *Jove*'s ordering power,[77] the reforming force of *Jove*'s new progeny, and the allegory of divine Julius as a herdsman-god eternally guarding pastures and farms. To construct this new mythology, Virgil developed voices that recalled Rome's traditional seers and bards *(vates).* He hints at this in the book's second half: he makes a point of pulling back from the ambitious public voicing, and he moves toward the final goal of a new myth of poetic origin in Arcadia.

Virgil's emergence as the vatic voice of a new order seems to have moved that volatile public in that fluid, hot medium. As his favored faction consolidated power, its prophet acquired almost legendary status, pursued by admirers in the streets. His verses infiltrated social memory.[78] Once, when actors interpolated lines of his to signal his presence in the theater, the crowd rose and applauded as if the poet were the emperor himself.[79]

Few of those who thrilled at Virgil's vatic mimes would have related them to one of the Alexandrian literary experiments freshly absorbed on the Palatine hill.[80] Theocritus and his deflationary brand of epos were not widely known at Rome in Virgil's day, nor did they ever loom large in Roman social memory.[81] Nor, indeed, did Virgil's rendering of bucolic epos ever match his heroic *Aeneid*—measured endlessly against the peerless and famous Homer—as a cause for literary gossip.[82] To be sure, the *Bucolics* did continue to be performed until the age of Servius (4th and 5th centuries CE). But their relatedness to Theocritus, though remarked by commentators, never dominated interest. They were received, instead, at different levels in different ways—along literary, political, and erotic lines.[83]

By selecting Theocritus, of all the books from Alexandria that circulated on the Palatine, Virgil chose the one that interlaced the immediacy of mime and its political potential with prestigious threads that led to the heroic and mythic

epos of Homer and Hesiod. From them, to be sure, Theocritus had pointedly distanced himself, defining the origin and authority—a poetic etiology—for his peculiar blend of epos in his seventh idyll.[84] Thus when Virgil opens his book with analogies to that idyll, we can infer that he too means to define the origin and authority—etiology—for his revision of bucolic epos. He challenges readers to observe the generic features he shares with the idyll in order to register more carefully the specific differences that reveal his expressly Roman literary designs.[85]

Theocritus gave the seventh idyll a mythic frame when he made its narrator, a city poet, claim that report of his songs had reached the throne of Zeus.[86] Within that frame Theocritus endowed his narrator with two authorizing moments, one a memory of mountaintop instruction by the *Nymphs* while he grazed cows,[87] the other embedded in the idyll's action, where the narrator tells of going from city to country and meeting a familiar of the *Muses',* a goatherd, *Lykidas,* who approves the narrator's poetic practice as modest with respect to Homer (id. 7.47–48).

We can glean some first hints of Virgil's plans by remarking a few ways in which he remakes the seventh idyll in his first eclogue. He replaces Theocritus' remote mythic frame (the hint of King Ptolemy) with the present god at Rome (a thin disguise for Caesar Octavian). He imagines not a youthful oxherd hustling from the city to a country feast but an aged oxherd trudging to Rome for 'Liberty.' Where Theocritus described meeting a seasoned if smelly goatherd and receiving praise for poetic restraint, Virgil makes his oldster meet a new political god and get an order to work 'as before' but produce more. To this positive if onerous causal tale Virgil adds a negative unlike anything in Theocritus: a godless, barbarian soldier that expropriates property and drives old owners off their land, silencing traditional song. Together the positive and negative causes define a dual poetic stance: reluctant retreat from the epos of the traditional Roman frame but embrace of a mission to recast the old bucolic epos of Theocritus for an ambitious role in Rome.

The opening speaker's wonder at signs of new order and his protest at loss, answered by gratitude to a new god, might well captivate audiences. The two vatic voices articulate a pervasive anxiety and its reasons, yet offer hope through new divine power. The dual vision would play in the theater, while for the Palatine audiences Virgil's figure of the new god active in Rome reverses two of Virgil's predecessors in epos: Catullus' vision of a Rome cut off from the divine and the heroic, but also the vision by Catullus' older contemporary Lucretius of the triumphal saving power of a Greek philosopher (see Clues). The very use of bucolic characters to formulate new mythology also works against Lucretius' critique of bucolic myth as self-deceptive fiction. In short, Virgil's differences

not only from Theocritus but from his near contemporaries suggest that he is well on his way to renewing Roman epos by making a new mythic frame for all of its traditional thematic ranges—not only adding the bucolic but recapturing georgic and heroic-civic reach, hence mounting Roman challenges to the ultimate Greek horizon marked by Hesiod and Homer.

Eclogue 1. Contrary Fates Clash: Citizen-Singer Silenced {break with former Roman frame and vatic voice} // Old Slave Free to Sing {new Roman framing myth and vatic voice}

Performance in Roman practice could call for three actors here:[88] one to recite and two to mime the postures and attitudes of the herdsmen—to follow the shifting moods, clashes, rise of feelings, and falling away to the quiet close. Music would follow mood, with the fun of finding means to approximate old instruments: bone flute, cymbal, panpipes like those of the Andes. Ordinary modern circumstances make more likely the involvement of at most two readers.

Stand up, then, take a deep breath, and try to get a feel for the opening voice. Take your cues from the speaker's pained surprise. His language directs you to pretend to stop in your tracks, to stare at a surprising sight, to make emphatic gestures pointing at the other character—'you' but 'we' (ecl. 1.1–5). You dramatize a refugee's discovery of a contrast between his own plight—homeless, trudging along in the sun, driving a few goats, scarcely able to drag one (12–13)—and what he reports that he sees and hears: an old codger sprawled under a broad beech and making music about love.

Wonderment defines the character through repeated cries (11, 36, 46, 51): amazement to find a spot untouched by the military force that drove you into flight—soldiers seizing property, ousting citizens, breaking off farmwork in all the fields—as in too many places ever in the contemporary news (11–12, 70–73).

You model your voicing too on how Virgil makes the fugitive address the oldster as a neighbor—with an affectionate Greek nickname you might translate as 'Old Goat' or 'Billy': *Tityrus* (this name in English reads best if read as two syllables, ***Tit**'rus,* while the name of the refugee gets the full four syllables, with accent on the third: *Me-li-**bee**-us*).

Try getting deeper into the character by noticing that Virgil depicts *Meliboeus* as bereft in three respects—homesick for his fatherland and his status as a citizen (4, 72), for his estate farmed well and long (3, 70–73), and for his bucolic moments lost: he will sing no more, and no more will he watch goats graze while he himself lies stretched in a picturesque green bower (75–78).[89]

Get yourself, in turn, into the other character: grasp how Virgil fashions *Tityrus* with signs of a very different plot and profile—not a citizen-farmer

freshly driven from home but an elderly herdsman-slave who went late in life to Rome, came back, and now finds himself secured in his traditional home by political power. This Roman power gets personified as a *god* and characterized with a volley of pronouns—'he,' 'his,' 'he'—that posit a third person and prompt you to point to a youthful figure seated in the front row (6–10):

> O Meliboeus, a **god** it was who made us this repose,
> for **that** one always will be a god to me—**his** altar
> often a tender lamb from our own folds will stain.
> **He** let my cows range round, as you discern, and me
> myself, whatever I wanted, play with farmfield reed.[90]

You get a further cue when Virgil imagines the *god* delivering an oracle to *Tityrus* at Rome (44–45):

> Here to me seeking he first gave prophetic echo:
> "Graze your cows, boys, as before. Send up your bulls."

Again the pronouns cue a gesture toward the patron.

While Virgil imagines the trip to Rome as recent and decisive, he also portrays *Tityrus* as a veteran lover: long enslaved by love for a greedy female until freed from that metaphoric bondage by a more generous, caring mistress (30–35). Only then, adds Virgil, did *Tityrus,* already old, seek to get free from slavery itself (19, 27), setting out for Rome, making the new mistress worry (36–37), and having his decisive encounter with the *god* (44–45).

Contexts (Ecl. 1)

The drama draws expressive force from the contemporary political and social context. Loss of land to soldiers and forced flight would be current themes in about 42–40 BCE, marked by fresh violence and impending threats of more. For many, civil war meant exile if not death. Many merely had the misfortune to own properties in places (e.g., Virgil's Mantua) that Caesar's avengers Antony and Octavian took—expropriated—to pay their armies. The victims' viewpoint figures in *Meliboeus*' opening cry, with its contrast between second- and first-person pronouns: 'you . . . but we' (1–5).

Commentators have inferred that Virgil himself lost land. Be that as it may, he can also imagine old *Tityrus* secured in a traditional spot by a new *god.* He cues you for the gestures that direct every eye to the best seats—privileged posts down front reserved for members of the highest class—gestures meant to mark a youthful figure as the power behind the bucolic masquerade, which the crowd grasped immediately and commentators soon remarked. Young Caesar must have found that the flattering line of *Tityrus* overshadowed the outrage—repre-

sented by *Meliboeus*—at taking land to pay off soldiers. Indeed, to judge by his other propaganda, he might well want to fix in the public mind the oracle's dual theme, 'as before, but more.'

The oracle's theme puzzles on closer reading: boys, get back to work as you did before; even build production: boys, send up your bulls (45). Developing the drama, Virgil has just made an old slave claim that he went to Rome to get a new deal—liberty, emancipation from enslavement. 'Liberty' was a political watchword of the republican cause,[91] which Virgil thus reframes as the freedom that would be sought by any slave (27, 41). Yet he makes the oracle command return to the situation 'as before,' which would mean not new liberty but old enslaved toil. He masks the contradiction by making *Meliboeus* respond with emphatic praise for *Tityrus*' state as secure and continuing the past—business as usual in a place portrayed as poor but picturesque (46–50, 51–58). Nobody is supposed to notice that return to the status quo does not satisfy a slave's longing to be free.

Admitting that the message of the *god*—'as before, but more'—ignores the natural hope of a real-life slave for change, you may suspect that Virgil never meant to make the oracle suit a slave narrative. He must have meant to attract adherents of the traditional frame—free citizens displaced by new power and homesick for life 'as before.' They might be lured by the message and lulled to forget who took their land. The solemnity of the oracle and the bucolic drama just might play the part of propaganda—pull political wool over eyes.[92]

The dialogue lets you infer that Virgil's mind was split between conflicting versions of reality. He formulates in the figure of *Meliboeus* his original frame of mind only to dramatize its clash with values that he begins to formulate in the figures of *Tityrus* and his *god.* At the edges of each frame, Virgil projects a mythic range and causal forces that dominate to positive or negative effect. Within the frame, then, he treats experience schematically, breaking it down into the three ranges—civic, georgic, and bucolic:[93]

Ranges ⇒ {Frames} ⇓	Mythic-Heroic Themes	Civic Themes	Georgic Themes	Bucolic Themes	Causal Themes (etiology)
Meliboeus: old Roman frame negated—trek into exile, loss of home	oaks *(Jove)* touched by lightning *(Jove)* but not interpreted rightly (16–17): failure as seer-bard	fatherland fled (4), citizens expropriated (72) (liberty lost)	sweet plowlands left (2), arts of farm wasted (70–73)	no more song in bower, surveying goats (74–78)	godless barbarian soldier disrupts civic life and seizes bucolic and georgic property (70–71)

Ranges ⇒ {Frames} ⇓	Mythic-Heroic Themes	Civic Themes	Georgic Themes	Bucolic Themes	Causal Themes (etiology)
Tityrus: new Roman frame invented—trek to city, return to home secured: 'beech' linked to *Jove of Beech Grove* at Rome	*new god at Rome*—'as before, but more' (45) (linked to *Jove* by coinage); born 'near the cattle heads' on the Palatine hill	(liberty for slave?)	far farms at peace, shadows closing day (82–93)	rest under lid of broad beech (1); song, echo, panpipe, shade (1–2, 4–5); cattle, sheep (8–9); slavery (41) versus liberty? (27)	*god at Rome* secures bucolic and georgic property

In the old Roman frame, Virgil imagines *Meliboeus* as failing to grasp a mythic sign—oaks struck by lightning (16–17). Oaks were *Jove*'s trees and lightning his weapon;[94] the habit of interpreting omens relates the figure of *Meliboeus* to the lore about old Italic seers *(vates),* only depicting him in this case as a seer not able to see, out of touch with divine power. By contrast, Virgil depicts *Tityrus* as a successful *vates*—getting an oracle from his *god* at Rome, who figures as the positive causal force in the new mythic frame. Caesar Octavian's propaganda linked him with *Jove*—a linkage that Virgil will exploit as he expands this mythic frame.[95]

In the frame of *Meliboeus* and acting as its negative causal force, Virgil describes the armies that expropriate and disrupt traditional privilege—agents of revolutionary change. Calling them 'barbarian' and 'godless,' he distances them as far as possible from their leadership, which includes the *god* of *Tityrus* at Rome. Virgil thus deflects attention from the brutal actions of Octavian's allies in north Italy and promotes him as the agent for traditional values—return to an improved status quo, formulating the line (ideology) that Octavian would have the crowd believe.[96]

At the eclogue's close Virgil expands the new frame to include a slight hint of georgic properties like those lost to the traditional frame (3, 11–12, 67–74). With respect to conservative values, Virgil thus has done what the soldiers did with land: he has expropriated old property in order to construct the new. He frames the tumultuous experience of civil war—privileging the positive, overshadowing the negative—to craft political myth. Like the Alexandrian poets before him, then, Virgil is creating "a myth of emergence" suitable for the Caesars and by means of his poetic voice not only articulating but actively collaborating "in setting this new world in order."[97]

Threads Drawn Up and Down (Ecl. 1)

The bucolic drama would evoke for some the rustic mimes that clumped across the stage and the "dancing choruses of *Sileni* in hairy tunics and *satyrs* wearing goatskin loin cloths" that mocked serious public celebrations.[98] Bucolic scenery might recall memories of a pristine pastoral Palatine, yet pastoral and the Palatine were political in Roman social memory. Romans cherished the legend of how their monarchy was replaced by republican oligarchy: a herdsman's dream presaged change when interpreted correctly by a seer *(vates).*[99] Octavian himself was said to have been born there, 'near the cattle heads' *(ad capita bubula),* in a house later made a shrine, reports Suetonius, the biographer of the first twelve emperors, in *Divine Augustus* 5.

Drawing down threads like those, the *Bucolics* depart from the heroic and civic epos that the schools enforced—hoary Saturnians of Livius and Naevius as well as the militant hexameters of Ennius. The *Bucolics* would also surprise anyone who had absorbed Lucretius and Catullus: Lucretius debunked pastoral mythology and vatic voices only to praise a distant philosophical god, while Catullus saw the old gods as alienated from a human society beyond repair (see Clues, under "Epos for New Empire").

Countering both, Virgil offers the blend of a new god's oracle interpreted by herdsmen in his own contemporary Rome. The blend, which might be described as neovatic, looks like a deliberate stretch of the imagination to reclaim that time before the republic when herdsmen and seers articulated power—a stretch that resembles the use of etiological myth to justify innovation in politics and poetics at Hellenistic Alexandria. The Alexandrians justified a new monarchy with old features. Virgil would justify a new and quasi-monarchical authority through return of the dimly remembered vatic culture of times prior to Rome's republic. He thus reframes new power in legendary guise.

The *god*'s oracle to *Tityrus* would surprise also anyone who remembered Hesiod, how he claimed authority for his work by imagining an oracle from the *Muses,* daughters of *Zeus* and *Memory.* Virgil makes his *Tityrus* too get an authorizing oracle, but with a telling difference: where Hesiod traced authority to *Zeus'* daughters on a sacred mountain in Greece, Virgil changes both the authority and the place—a new god located in his own city, thinly masking a powerful political operator. Virgil uses the similarities with Hesiod to establish his own membership in the poetic guild. He exploits the differences to show how a new guildsman can use old threads to authorize a new and Roman version of epos, colored, however, as return to a pristine prior state.[100]

The story of *Tityrus* would surprise still more the rarer reader who recalled

Theocritus, who claimed authority for his peculiar blend of epos by replacing Hesiod's well-washed *Muses* with an odoriferous goatherd—met not on Hesiod's mountain but along a road from city to country. By contrast, Virgil imagines a walk from country to city and authority from Roman political power in a newly enlarged mythic frame. His innovations imply that his version of bucolic epos will outmatch Theocritus because empowered through Rome.[101]

The threads of authorizing myth come second, in response to the opening story of threads broken: Virgil configures *Meliboeus* not only as deprived of georgic property and civic status by revolutionary force—the *soldier, barbarian and godless*[102]—but also as a failed seer (17–18) and silenced singer (74), thus reduced to bucolic status as a goatherd and driven to approach a Theocritean character, *Tityrus.* Blending this particular selection of threads in *Meliboeus,* Virgil formulates a judgment about the possibilities for epos at Rome. He suggests that Latin epos as practiced under the republic has been foreclosed, its social and mythic frame destroyed. But instead of lapsing into silence, he makes the pathos of destruction motivate the opening turn to *Tityrus.* With this he reactivates and radically amplifies the Greek bucolic range by transforming it into a cognitive return to the supposed vatic and monarchical state of Rome.[103]

In the figure and plot of *Tityrus,* then, Virgil represents the old Greek medium that he captures and transforms: old, but abruptly roused from traditional themes, forced to explain a fate that differs from *Meliboeus* because based on a novel and constructive relationship with power—the new *god* and new Roman mythic frame masked as return to a prior state.

In short, Virgil uses his two bucolic figures and their contrasting plots to dramatize the impact of revolutionary force on his literary ambition—destroying the older Roman frame,[104] yet prompting and energizing a new frame that can authorize epic ambition. He draws on social memory and literary study. He adapts themes from Roman tragedy and tradition, from ideals of primitive society and ethical retreat, and from types of poetic hero in Theocritus. Virgil also recalls the bucolic, georgic, and civic vignettes on the great Shield of *Achilles* in the *Iliad.* The resulting cognitive breakthrough can be described as "imaginatively viable myth not simply for what are the new realities but for its desires and potential."[105]

(1) Mainly in play: **SocMem** (social memory): herdsman and *vates* (n. 99).
LtEpos (Latin epos): Lucretius (nn. 803–5) 4.565–94 (pastoral myth debunked), 5.1392–94 (idyllic original rural life style); cf. 2.29–31 (idyllic philosophical retreat).

GrBepos (Greek bucolic epos): Theocritus, id. 1 (goatherd, shepherd, oxherd, *Pan* as both a power present in the country and the distant inventor of the herdsmen's pipe); id. 7 (poet drawn from city to country, authorizing poetics; *Tityros* singer of bucolic origin myths); idd. 3, 4 (*Amaryllis* 'sparkling' elusive object of love).

GrPhil (Greek philosophy): Plato *Phaedrus* 228–30 Scully (n. 713): *Socrates* drawn to country (shade, water, grass) to talk of love with sparkling *(phaidros)* boy.

GrEpos (Greek heroic epos): Apollonius (nn. 757–74); Callim. *Hymn to Apollo* (Alexandrian; cf. nn. 777–80); Hesiod (n. 709) *Theog.* 1–103 (poet shepherding on hill authorized by *Muses* to tell gods' origin in song that echoes in their dwellings to their delight); Hom. *Il.* 18.478–607 (Shield of *Achilles;* cf. nn. 710–18).

GrEleg (Greek elegy): Callim. *Aitia* ('Causes,' n. 739).

Form (dramatic): 83 vv = 5 $Me_{(1-5)}$ / 5 $Ti_{(6-10)}$ / 29 / 5 $Ti_{(40-44)}$: 1 $G_{(45)}$ / 28: 5 $Me_{(74-78)}$ / 5 $Ti_{(79-83)}$

[29] = [8 $Me_{(11-18)}$ / 7 $Ti_{(19-25)}$ / 1 $Me_{(26)}$ / 9 $Ti_{(27-35)}$ / 4 $Me_{(36-39)}$]

[28] = [13 $Me_{(46-58)}$ / 4 $Ti_{(59-63)}$ / 10 $Me_{(64-73)}$: 5 $Me_{(74-78)}$ / 5 $Ti_{(79-83)}$]

Eclogue 2. New Roman Myth Frames Restless Song in Love {love spell builds thematic reach}

Sit back, raise eyebrows, prick up ears, and frown. A framing voice—gossipy, supercilious—tattles on the grazer *Corydon,* configured as another eloquent singer like *Meliboeus* and also moved by power, though not of Rome but of love.

If you keep the framer's attitude in mind throughout, you will recite the lover's rant with a certain ironical distance and disdain—a disconnect derived from carefully cultivated urbanity—your sense of superiority and restraint.

But if you feel more empathy with lovers, you might play down the frame and identify with the excited *Corydon,* taking your cue from how he is said to pace and shout (ecl. 2.1–5). You would try to remember whether you ever felt romantic pangs enough to make you run through groves of close-grown beeches, fill wild hills with echoes, all because cold-shouldered by a charming, scornful boy.

Performing, you would play up shifts in mood: reproaches to the boy (6–18); self-satisfaction for yourself (19–27); cajolery to the boy by proffering bribes (28–44); crescendo to a fabulous weave of blossoms, tones, and scents (45–55); abrupt decrescendo, collapse into self-reproach (56–59); quick shift from pathos

to philosophical reflection that love can't get enough, to awareness that farmers rest at end of day while you burn (60–68). Seeing that oxen go home, sun shrinks, and shadows lengthen cools your passion with the thought of regular work (69–70).

Two parts again, so one for each voice (or player) from the first eclogue. But you may want to figure out which follows from the voicing of *Tityrus* and which from the voicing of *Meliboeus.*

You may look back at each figure as Virgil FLESHED IT OUT,[106] then ask how each may be RELATED to the figures here.[107] Indeed you may decide that your simplest choice would be to reckon that the last voice of one eclogue must RELATE directly to the first voice of the next.

By this reckoning, you would perform the figure of the *Framer* (cued as citified, disdainful, and detached from bucolic love for a boy) as if RELATED to the closing voice of *Tityrus* (since Virgil PORTRAYED that character as a lover of women and representative of a world-view—ideology—that included the city and political power dignified as divine in new myth).[108]

The agitated voicing, then, of the singer driven by frustrated love—AMOR—would be RELATED to the likewise agitated *Meliboeus,* also a singer, but driven by political power—ROMA.

Contexts (Ecl. 2)

The erotic spectacle would tease the theater crowd, who are quick to scent a whiff of personal scandal. That audience would infer that the poet himself panted for some friend's charming boy slave. The vulgar inference would be handed down in biographies fabricated by ever-prurient commentators.[109] In the excitement it would be natural to forget the conflict between framing ideologies that was dramatized through the figure of *Meliboeus* confronting *Tityrus.*

Within his new frame Virgil can imagine the urbane framer looking down on a bucolic range that features singing once again, as in Theocritus, motivated by love, love for an object of desire outside the bucolic range—not a willing girl at hand but the master's distant sweet.

Virgil reaches, too, for myths from higher ranges: *Pallas,* originator of cities; *Amphion,* a city builder who made tragic use of a bull; *Paris,* once a herder but whose love affair with *Helen* destroyed *Troy* and was the origin of epos in the heroic range. Virgil also expands the bucolic range with two accounts of origins: *Pan,* first maker of the bucolic pipe, and *Damoetas,* imagined source for the present pipe.

Getting up the parts, you could amuse yourself with the irony that Virgil makes his *Corydon* act as if song—its gear and lore—could charm some reticent boy. Grin at the very idea of a grazer boasting that reed pipes were first invented

Ranges ⇒ {Frames} ⇓	Mythic-Heroic Range	Civic Range	Georgic Range	Bucolic Range	Outside and Beyond (master's realm)
Framer disdains the bucolic range from the viewpoint of the city (ROMA)	*Pallas* (goddess) *Paris* (hero) *Pan* (goatish god) first made pipe of reeds (myth of bucolic origin) *Amphion* (hero educated in country) built city walls with song but killed queen with a bull *Actaeon* killed in woods	*Iollas*—master of both *Corydon* and *Alexis* (the slave boy loved by both the master and the fellow slave)	*Thestylis* and farmers doing their regular day's work	*Corydon*—a singer moved by love (AMOR), restless in tall beech grove, cares for sheep, goats; boasts own beauty a match for *Daphnis'*; from demised *Damoetas* inherited his panpipe of hemlock (first pipes in original culture; Lucr. 5.1382–83) (implies bucolic line from Theocritus through Lucretius to Virgil)	*Alexis* (the beloved boy) disdains the bucolic range from the master's distant frame

by *Pan*—the Arcadian grazer god and restless lover—the better to rub a tender lip (34). What could be more sensual and suffered than the thought that if only that little lip puckered round this panpipe?[110]

Still more ironic, the very name *Pan* might remind you of certain stories and make you wonder why Virgil chose to omit so much of what sticks most in mind—how the god with his curved goat horns, pointy ears, snub nose, hoofed feet, and hairy limbs, his ever goatish sexual bent, got material for the pipe in the first place: trying to rape the nymph *Syrinx,* who got away by turning into reed, which *Pan* (to sublimate unsated lust?) turned into a pipe. Ruling out the lurid details, Virgil prompts you to suspect that he had some new, not simply commonplace, agenda in the back of his mind.

Reminded of old myths, you might think too that Virgil tweaked the tale in

another way. He preferred a version in which the pipe's inventor was *Pan* and not his crafty father, the god *Hermes* (the first cattle rustler and thus in theory a prototype for the thievish thread in bucolic tradition).[111] Nor does Virgil hint at the old story of migrants from Arcadia settling their native *Pan* beside the Palatine hill in the Wolf Shrine *(Lupercal)*.[112] That linkage would serve later, not yet here.

You might well furrow your brow more deeply at the spectacle of *Corydon* trying to woo by proffering a precious pipe—inherited from dear, old, dead *Damoetas*—as if old stuff could charm a feckless and insouciant, pouting boy (36–38).

Threads Drawn Up and Down (Ecl. 2)

Reckoning on his newly invented, amplified, and consolidated mythic frame, Virgil sets out to recover and expand ranges of song (that is to say, epos) that he represented as lost in the old frame's ruin with the exile of *Meliboeus.* He gives voice to the new frame as looking down on a 'disordered' burst of singing in the bucolic range, which he DEPICTS now as controlled by the traditional bucolic force of 'love' rather than by the power that dominated the first eclogue—causal shift from ROMA to AMOR.

Virgil expands the new frame by imagining the lover's song projected from the bucolic range across and up to a master's darling (implying the civic range). In between he depicts pointed contrasts between bucolic passion and surrounding georgic work. In short, he develops the bucolic and georgic ranges but also reaches for the civic and the heroic. Playing to the crowd's memory of heroic plots, he lards the singer's pleas with hints of tragedy and heroic epos—*Amphion, Actaeon, Paris.* Among the themes of erotic fervor, Virgil imagines the lover trying to win the aloof boy by flaunting bucolic versions of "authorizing past": 'first' inventor *Pan,* 'second' to a dead master (sc., Theocritus; cf. Clues). For any who remember Theocritus, the artful pitch to a boy offers delicious contrasts to his version of Homer's *Cyclops* wooing a nymph (id. 11).

(2) Mainly in play: ecl. 1; **SocMem** ≈ **LtTrag** (Latin tragedy).
LtEpos: Catullus (nn. 46, 806–12).
GrBepos: Theocritus (nn. 745–56), idd. 2, 3, 6, 7, 11 (lovers' pleas); idd. 1, [8], [9] (pipers).
GrEpigr (Greek epigram): Meleager's *Wreath of Poetic Flowers.*
GrPhil: Plato, *Phaedrus* (Clues, under "Old Threads").
GrEpos: Homer, Shield (*Il.* 18.478–607; cf. nn. 710–18); *Cyclops* (*Od.* 9; cf. nn. 721–27).

Form (narrative): 73 vv = 5; {([29]^{a}, {{5}}, [29]^{b}), 5}
[29]^{a} = [8, 5, 9, 7] {{$5_{(35–39)}$}}
[29]^{b} = [5, $11_{(45–55)}$, 4, 6, 3]

Eclogue 3. Erotic-Vatic Singing Swells Mythic Frame {'all' filled by *Jove*}

Stand back and chuckle at crude insults traded by two singers—lovers both. *Menalcas,* configured as youthful, from a propertied family though not in charge himself, still controlled by elders, indeed a stingy stepmother (ecl. 3.32–34), in turn is jealous of others' powers, whether sexual or poetic (3–4, 25–27), himself mainly loving one boy, *Amyntas* (66–83).

Damoetas, marked as the older and more confident character, though only a slave or hired hand (2), is boastful of winning with his pipe a billy goat, which he stole when its owner would not pay (21–24). At this Virgil makes *Menalcas* scoff that *Damoetas* never had a proper pipe, just a squeaky straw (25–27), triggering a rapid-fire exchange. Its energy will make you stretch your voice and dramatic imagination to project a whole range of loves, poetic tastes, risks, threats, bounds in bucolic work, and on to skill with setting and solving riddles.

Get with the match. Make the crossfire sizzle with erotics—this girl or that, but just the one boy (64–83). Retard and gesture, point as the combatants look beyond bucolic love to the city with praise and blame for poets who might even have been there in the theater, although no pronouns point (84–91).

Resume speed. In your best style of warnings, spells, and magical charms, your vatic mode, rattle off perils to cattle, sheep, and goats—the entire range of bucolic animals—from tricky edges, destructive passion, envious stares (85–103). Top it off with a mystifying tone—make a good show of understanding what you don't—the riddles that reach as far as the sky and flowers inscribed with names of kings (104–7).[113]

Virgil imagines the duo telling a neighbor, *Palaemon,* to take this stuff seriously (53–54) and *Palaemon* then declaring them both, or anyone that loves, worthy of the prize (108–11).

The three parts call for three voices, yet you might let the two main speakers take turns playing the third, which comes at the eclogue's middle and end.

Menalcas—imagine this voice RELATED to the second eclogue's close:[114] look back and notice how Virgil portrayed the emotive singer as cooling passion down by turning from heated song to needed chores, from bucolic passion to georgic discipline (ecl. 2.69–73).[115]

Damoetas—more brazen, energetic, and a lover of girls: can you imagine

this voice RELATED to the same voice (or player) as for *Tityrus* but portrayed now with more youthful tones?[116]

With the name *Damoetas* Virgil pricks curiosity by bringing on a second version of one figure. The repetition makes it natural to infer that the two versions may be RELATED in some way, which again invites you to explain by means of metaphor. One metaphor would PERSONIFY the two versions as two stages—middle and old age—in one BIOGRAPHY. In that way, since Virgil here shows *Damoetas* as alive and energetic but there as dead, you might infer that Virgil envisioned the third eclogue in imaginary or notional time as prior to the second. You might, then, seek out other time relationships among eclogues, such as changes in the age of other characters or time shifts measured in days, seasons, cycles of years, or cycling centuries.

Palaemon—frames (in form) and reconciles (in theme) the others. They may take turns supplying his part: in the center, played by *Menalcas* responding to *Damoetas* and situating song in full spring season, encouraged by Roman goddesses of poetry *(Camenae);* at the end, played by *Damoetas* responding to *Menalcas* and validating both happy and bitter loves, declaring the dense exchange of ambitious singing enough.

Contexts (Ecl. 3)

Virgil makes both singers praise gods that were used for propaganda—*Jove* and *Apollo* (60–63). Caesar Octavian associated himself with *Jove* on emblematic coins;[117] and near his house on the Palatine hill he would build a temple to *Apollo* as well as public libraries of Latin and Greek.

Yet Virgil also has both singers praise Pollio (84–87) as a friend to this poetry and himself a poet who wrote tragedies.[118] The imagery of spring everywhere—burgeoning fields and woods—consolidates and expands enormously the ideological field—mythic frame—first promulgated through *Tityrus* and then enlarged by the orderly countryside surrounding *Corydon.*[119]

Threads Drawn Up and Down (Ecl. 3)

So successful has been the effort to furnish the new frame with reclaimed and adapted scraps of tragedy and epos that Virgil can push forward by imagining a backward look to a time before revolution shattered the old frame. He opens by suggesting a moment when *Meliboeus* could be mentioned as simply away from a local scene that Virgil depicts as disturbed by nothing graver than envy and love. Such a benign situation resembles the ordinary state of bucolic affairs in Theocritus. *Damoitas* kissed *Daphnis* and impersonated Homer's *Cyclops* in a mutual exchange of songs (id. 6); *Menalcas,* however, did provoke and lose a challenge to *Daphnis* in an idyll usually thought to reflect back on The-

ocritus and to dramatize alternative traditions of bucolic origins.[120] As a trigger for drama, Virgil supposes neither revolutionary force nor frustrated love, but sexual desire satisfied by a proprietor who slights bucolic property and work. Virgil gives the absent proprietor a name that, unlike *Meliboeus,* did play a role in Theocritus: *Aegon* ('goatish'?); he is described in the fourth idyll as leaving his herd to pursue not sex but victory at the distant Olympic games.

In the swelling drama, this one stretch gives rise to others: What's new? You're trouble for the status quo! What about your bad stuff? Yeah, and your dirt? Yeah, yours too. My songs! Songs, you? My eye!

To populate this archaizing and even nostalgic version of the bucolic range, Virgil reclaims and revises two characters from the background of the second eclogue—*Menalcas* and *Damoetas*—that trigger complex analogies with Greek. He endows them with conflict over local details but a shared focus on the value of song, which always surfaces as a basic concern in bucolic drama. He frames their resultant singing match with a third figure, in which he represents his enhanced mythic frame, furnished now to the full and raised to universal reach: 'now every, now all, now most.'[121] In the framing voice, then, Virgil defines a positive program for his new version of old bucolic and epic exchange: Latin goddesses of song *(Camenae)* 'love' songs exchanged; that is, the old model song exchange is going to get a boost and remake from Latin *Muses.*

On these ambitious hints, Virgil makes the speakers sing each in turn two verses (couplets). The form recalls two literary precedents: not just the long and lively bucolic contest in Theocritus (id. 5) but also the basic form of epigram, which comprised two verses, first the hexameter of epos but then a so-called pentameter composed two half-hexameter lines. Recalling the traditional responsive form, Virgil also groups responses by themes, a practice found already in an earlier poetic book—the only one to survive in a form full enough to show how an editor or poet chose and arranged short pieces by thematic selection and progression—a book of the sort unrolled in Alexandria in the third and second centuries BCE and also in libraries and studies on the Palatine hill in Virgil's time.[122]

Virgil opens the dialogue with claims of support from complementary gods, *Jove* and one of his sons, *Apollo:* 4 verses, 2 couplets, 1 pair (60–63).

From this hymnic opening, he moves to a major topic of bucolic and epigrammatic tradition, love, which he develops by presenting a panorama of alternatives—happy/unhappy, hetero/homosexual: 12 verses, 6 couplets, 3 complementary pairs (64–75).

Virgil expands the topic by positing erotic competition between the bucolic and a higher range—*Iollas,* earlier too ranked in the higher range (ecl. 2.57)—and he caps the entire erotic sequence with retrospective priamels that synthe-

size varieties of love, baleful female *Amaryllis* versus sweet male *Amyntas:* 8 verses, 4 couplets, 2 complementary pairs (76–83).[123]

Next Virgil builds on the hint of tension between the bucolic and a higher range, positing a positive link with a tragic poet and disdain for other city poets: 8 verses, 4 couplets, 2 complementary pairs (84–91).

Given the fullness thus achieved for the bucolic range, he steers the singers next to themes of boundaries and threats in language that smacks of superstition and vatic spells: 12 verses, 6 couplets, 3 pairs (92–103).

From spells Virgil moves to riddles, also linked by tradition with seers, closing with oracular couplets: 4 verses, 2 couplets, 1 complementary pair (104–7).

The riddles reach to themes of the middle and highest ranges—sky and names of kings. The spectacle of seers contesting operates in four ways: it recalls the initial hymnic addresses to gods (60–61); its hints of higher ranges echo the cups (35–48); it underscores that both *Tityrus* and *Meliboeus* were drawn as vatic figures; and it points to a short epic contest of seers recently translated into Latin by a friend of Virgil's who will cut a defining figure in the book.[124] The first set of segments forms a proportionate cycle (4-12-8). To it the second set responds in reverse order (8-12-4), recalling yet varying the previous order and themes with differences that invite analogy with structure and development in music.

(3) Mainly in play: ecll. 2, 1.
LtEpos: Gallus translating Euphorion on vatic contest in *Apollo*'s grove.
GrBepos: Theocritus, idd. 5 and 1, 3, 4, [8], [9].
GrEleg: Callimachus.
GrEpigr: Posidippus for the selection and arrangement of short pieces according to themes (cf. n. 34).
GrEpos: Aratus (nn. 730–33); Apollonius (nn. 757–74); Homer (nn. 703–7).
GrPhil: Plato *Phaedrus.*
Form (dramatic): 111 vv = (54: 6; 21; 21; 6); <5; [48]; 4>
63 and [48 = 4; 12; 8 / 8; 12; 4]

Eclogue 4. Full Vatic Song {myth frames 'all': bucolic, georgic, civic-heroic, cosmic ranges}

Stand up again and breathe a bit more deeply. Take a cue from the first verse, where a voice more ambitious than any heard thus far pushes for something specified (ironically, you may suspect) as just a little more than lowly trees and plants—your cue to simplify and reduce in your mind the previous three eclogues to mere woodsy, Theocritean bucolic stuff. You are supposed now to stretch for something Roman, official, worthy of the highest magistrate (ecl. 4.3: *consul*).[125]

You have to push for the big talk—oracles and cosmic cycles, *Maiden (Justice)* coming back, new line sent from above (4–7): it all prompts you to get worked up into a prophesying style. Yet your tone might also need to be cajoling, almost avuncular, since you've also got to imagine yourself talking to a *Boy* just born.

The *Boy* would have to take your advice and recognize his mother with a smile (60–63). Yet can your emphatic singing here enchant this new *Boy* any more than *Corydon*'s push could charm the distant boy *Alexis* (ecl. 2)?

One voice—you would want to RELATE to the close of the third eclogue, with all-embracing and all-confirming *Palaemon* (played by the energetic *Damoetas*).

Yet the fourth eclogue opens with such disdain for bucolic woods that you may wonder whether you need to imagine a powerfully preemptive force welling up from somewhere else in Virgil's mind and yours that is somehow RELATED to the disdainful *Framer* of the second eclogue? Or even RELATIVE to the viewpoint—powerful and wide-ranging, though negated—represented in *Meliboeus*? Could the poet's original force and frame of mind get COOPTED or EXPROPRIATED here?[126]

Contexts (Ecl. 4)

This energetic voice would broadcast to the restless public the vision of a new agent sent down from *Jove* and destined to restore the Roman world from civil war to an original unspoiled state (4–7, 49). Amplified to such a powerful degree, the framing myth of *Tityrus* and his new god completely outreaches and replaces the lost system of *Meliboeus.* Virgil inflates the new frame into a global vision already hinted at in the universal springtime and order of *Jove* at the center of the third eclogue.

The miracles envisaged reach much farther than echoing hills and woods, productive fields (ecl. 2), and even budding woods and fields (ecl. 3). They embrace not only nature but all of time renewed. Virgil stretches to historical and cosmic reach the ideology of *Tityrus*' oracle, 'as before, but more.'[127] He imagines the Golden race returning as before (5–6, 8–10) but adds something more: a new line let down from above (7, 49). Behind the imagery of *Jove*'s increase (49) and *Apollo*'s reign (10), the theater crowd would not miss the further flattery for Caesar Octavian (cf. ecll. 3.60–63 and 1.6–7, 44). Yet making Pollio mark and lead the change also integrates into the vision a hint of his friend Marc Antony's distant power.

Dazzled by the political display, the crowd might not focus on the moment when the poet puffs himself. Yet Virgil opens with ambition to outdo his previous efforts (1–3); and he caps his creation of new myth with a hint of its promise for his own preeminence as a poet.

Anyone practicing to read this part will have to ponder the advantage that Virgil imagined getting from his mythic project. He tops the whole build-up with his claim that telling of the *Boy*'s miraculous growth would challenge and defeat traditional poetic powers.[128] The song envisioned would beat out *Orpheus,* famous for his powerful singing,[129] and his mother, the epic Muse *Calliope,* a daughter of *Jove;* also besting *Linus,* a legendary poetic mentor, with his father, *Apollo,* god of prophecy and a son of *Jove.*[130] Nor is that the highest claim. You would want a style more mannered still, resembling a magical spell or vatic charm, for the finale: the bold notion of beating even *Pan,* even in his homeland, Arcadia.

Stopping to catch your breath, you might guess too that this climactic boast explains and expands the poetic agenda suspected back in the second eclogue.[131] There, remember, Virgil featured *Pan,* not as thwarted rapist but as first to make a pipe, with emphasis on priority: *Pan* made it 'first' (ecl. 2.32–33). Now Virgil transfers that 'first' from the bucolic pipe to what sounds like the whole, or most prestigious part, of poetic tradition. He promotes *Pan* as the ultimate authority—more important than more traditional poetic powers. He promotes *Pan*'s homeland too as the ultimate site for poetic competition, conferring on Arcadia new prestige as the place from which the panpipe came.[132]

Such emphatic and peculiar focus on a poetic agenda might well make you wonder what to expect next. Can a book that began with an Italian countryside contested between mutually exclusive framing visions reach as far away and back as the rocky region in Greece patrolled by *Pan*—all with no hint of the legend that placed *Pan* on the Palatine hill and imagined him imported prior to the very founding of Rome? *Arcadians* on the Palatine might well fit Virgil and Caesar's mythic frame, but not for now. Stay tuned.

Threads Drawn Up and Down (Ecl. 4)

Taking a turn the old *Camenae* might well love (cf. ecl. 3.59), Virgil makes a bold leap worthy of the adventuresome *Damoetas.* Where the framing voice of *Palaemon* served to consolidate and affirm bucolic-georgic growth, now Virgil moves to imagine a framing voice like that of the second eclogue, disdainful of the bucolic range and eager to push toward reconquest and renewal of the historical and heroic ranges represented as lost with the old (Meliboean) frame, a voice recognizable as that of an old-time seer *(vates)* pushing a new political line.

Virgil makes this nameless framer project a poetic future with no less than a full heroic epos in praise of new rule, epos that would outdo traditional poetic powers and even *Pan,* already emphasized as the inventor of the bucolic range. Projecting victory over *Pan,* Virgil upstages Theocritus (id. 1.1–11), who inaugurated his first idyll and arguably his invention of bucolic epos by configuring

a shepherd *(Thyrsis)* and a nameless goatherd as deferential in projected competition with either *Pan* (challenged by Virgil here) or the *Muses* (challenged by Virgil to launch this stretch beyond bucolic norms, 1). Virgil thus sets his sights on a new origin to upstage the past, varying his initial program 'as before, but more.'[133] In another bold reach, he identifies his poetic design with the utterances (fates) of the legendary *Parcae,* whose songs and spinning determined a very different destiny at Catullus' heroic wedding.

(4) Mainly in play: ecll. 3–1; **SocMem:** prophecies and rumors of a new age were rife in popular culture, none specific to this poem.[134]

LtEpos: Catull. 64 (nn. 806–72). decline from Heroic Race; *Parcae* spinning yarn of *Achilles'* life; *Apollo* and *Diana* shun wedding of *Peleus* and *Thetis* (but present here); Lucretius debunked heroic myth, denounced natural decline to worn-out present.

GrBepos: Theocritus flattered a ruler (idd. 7, 17; cf. nn. 745–56) and imagined deference to *Muses* and *Pan* (id. 1.1–11).

GrEleg: Callimachus imagined the voice from his mother's womb of fetus *Apollo* (*Hymn to Apollo;* cf. nn. 777–80).

GrEpos: Aratus described *Maiden Justice* leaving earth (nn. 730–33); Callimachus relocated birth of *Zeus* to Arcadia (*Hymn to Zeus;* cf. nn. 777–80); Hesiod denounced decline from Golden to Heroic and Iron races (n. 709); but Catullus linked *Argo, Troy,* and moral decline in one causal chain.

Form (preaching, prophetic): 63 vv = 3: {(4 <3; 4> 3) ([28] 7: (7) 4)}
[28] = [8, (5, {3/3}), 9]

Eclogue 5. Vatic Hymns Cap Roman Myth {new bucolic-georgic (Roman) hero: *Daphnis*}

If you thought you could sit back for dialogue as before, you erred. The characters may be two again, and best of musicians both, but edgy, not agreed on where to sit to sing. You too thus start on edge, alert for cues.

Menalcas—take your directions from hints that the opening speaker is imagined as elderly and authoritative, shown, for instance, as content to sit and sing in shade, where, you suppose, such a person would have made the reputation that allows him also to be addressed as 'greater' (ecl. 5.1–7). His opening question, Why not settled here? implies a bemused frown at a sudden push by an intruder.

Mopsus—cues configure a new man on the scene, one who is younger than the first speaker, insecure and touchy about status, boastful of a new song written with careful measure on green beech bark (9, 13–14). You have to act as if

flattering the older fellow, all the while nudging him from his habitual shade to sing instead where you prefer: nearby in a picturesque bower (7, 19).

When it comes to performing the songs themselves, you pull out all the stops. You find yourself stretching to broadcast themes in some ways grander and more solemn than those of the fourth eclogue. You have to replicate and even go beyond its visionary voice to what you know of religious chants or hymns.

Mopsus' song represents a mother grieving for her dead son, *Daphnis* (22–23), as well as mournful cries by all of nature—lions groan and weeds spring up where crops were sown (27–28, 36–39). You will think back to the promising mother and son, with nature's miracles, proclaimed in the fourth eclogue as you now declaim their reverse in lugubrious tones (ecl. 4.18–45).

The tone shifts to the opposite extreme in *Menalcas*' song. You muster your most exultant voice to lift a gleaming *Daphnis* to the stars (56–57) and hail him as a new protective god (63–64)—much more than the *god at Rome* of *Tityrus,* though acclaimed in similar language (cf. ecl. 1.7). His power fills the peaceful countryside with lively pleasure, calling the tune for even *Pan* (58–59).

Again two parts, but voicing here for once seems not directly RELATED to the preceding close.

Menalcas—opens wondering why not settled in shade, unlike the ambitious push beyond common trees that launched the fourth eclogue (ecl. 4.1–3). Preference for the familiar and diffidence to change did mark the opening voice of the third eclogue, which Virgil portrayed likewise as named *Menalcas* and reacting with suspicion to the arrival of a new and somewhat pushy *Damoetas.*[135] Since Virgil made the two *Menalcas* figures differ in age and portrayed the second as older, it seems NATURAL to explain the difference by means of an analogy with GROWTH; thus you suppose that Virgil makes the *Menalcas* figure AGE from the third to the fifth eclogue, and you think in terms of figurative BIOGRAPHY. You might, then, venture a further analogy and infer that CHANGES in the figure—*Menalcas*—can also be RELATED to the PROGRESS of the new mythic frame, eclogue by eclogue, through the book.[136]

On the other hand, *Mopsus,* pushing to get from shade to bower and boasting of song newly inscribed on bark, does RELATE to the fourth eclogue, which in turn RELATED to *Palaemon* <*Damoetas* with *Jove*>, of the third eclogue's close.[137] But there the figure of a lively *Damoetas* contrasted with that of the dead master who bequeathed a pipe (ecl. 2). Do we infer, then, that Virgil configures this thematic line as getting progressively more energetic, indeed expanding the mythic frame?

Contexts (Ecl. 5)

The spectacle of mourning recent death and then hailing a new god must put the theater crowd in mind of Julius Caesar—assassinated in 44 BCE, deified by the

senate early in 42 BCE. The vote followed pressure from the heir whom Virgil has been promoting as the *god* of *Tityrus* (ecl. 1) and by references to *Jove* and to *Apollo* (ecll. 3.60–63 and 4.7, 49). The paired hymns would help to reinforce and fix in minds the mythic frame inaugurated with *Tityrus* and stretched to universal range in the fourth eclogue. The allegory of the dead and deified Julius weaves major motifs from Caesaristic propaganda into the fabric of Virgil's book and completes its ideological frame.

As for the parallel agenda developed through Arcadian motifs, *Pan* recurs here with other pastoral figures, shown frolicking in fields under the sway of the new god, who is described by Virgil as 'lov[ing] repose' (61) as the *Camenae* 'love' reciprocal song (ecl. 3.59).[138] This 'repose' may ring a bell, since you have seen it only once before, nor will you meet it again in all the eclogues. Looking back, you discover that Virgil used it to introduce and define the enclave made for *Tityrus* by his new *god* (ecl. 1.6) and that it echoes Lucretius' image of an original idyllic nature.[139]

Such a pointed recursion—a virtual hint from the poet to look back, compare, and comment—gives you a chance to practice and build the skills of inventing commentary that you started to teach yourself when teased by recursive names such as *Damoetas* and *Menalcas.*[140]

How are the two uses of 'repose' RELATED?

What do the passages share in common? How do they differ?

How extensive in each case is the imagined range of repose? How far is the power of each god supposed to extend?

What do you make of the fact that Virgil imagines *Pan* along with other pastoral figures and the entire natural world gripped by delight in this new mythic frame?

How does this version of delight *(uoluptas)* differ from the word's other connotations, as exemplified in the second eclogue, where it means 'animal hunger' or 'sexual lust' (ecl. 2.63–65)?

What about the imagined future when farmers sacrifice to the new god for benefit received as they did to *Bacchus* and *Ceres* before (79–80)?

What made Virgil place his two mentions of repose at the beginning and near the end of the first half-book?

What do they contribute to the mythic frame you have watched him building little by little up to now?

Threads Drawn Up and Down (Ecl. 5)

Having woven into his thematic web the highest ranges—civic, historical, heroic, cosmic—and powerfully expanded his recovery of the vatic voice, Virgil consolidates his achievements in the middle range of epos—bucolic-georgic. He draws

threads from the fourth and then all four previous eclogues to reclaim and amplify the figure of the bucolic hero *Daphnis* (again 'as before, but more'), which he turns into a new and implicitly Roman god of the bucolic-georgic countryside: nature, herdsmen, farmers, and even *Pan* jump for joy at the new power.

With respect to the Greek bucolic tradition, this handling of *Daphnis* innovates in three ways:

(1) It supplies a sequel to the first idyll (*Daphnis* dying) in the form of a lament for the bucolic hero dead. Thus unlike the other bucolic laments—the so-called epitaphs, 'poems on the tomb'—which came along after Theocritus, it follows directly from the first idyll.

(2) It goes beyond the lament form by also praising the dead as a new god, thus adding a new recruit to the old tradition of the heroic epic hymn, thus also inviting comparison with hymns by Callimachus.

(3) It gives the bucolic hero-god an ideological impact through identification with Julius Caesar, thus confirming and extending Virgil's recovery of the old Roman prophetic voice. At the same time, in the contentious *Mopsus* Virgil takes for his new vatic singing the figure of a victorious seer from Hellenistic epos as rendered into Latin by his friend Cornelius Gallus.[141]

(5) Mainly in play: ecll. 4–1.

LtEpos: Lucretius; Gallus on the origin of Apollo's grove from Euphorion's Greek.

GrBepos: Theocritus (id. 1); Bion, *Lament for Adonis;* anonymous, *Lament for Bion.*

GrEpos: Homer (laments for *Achilles, Od.* 24).

Form (dramatic): 90 vv = (3/4; 1/1); (3/3; 4); [25]^{a}; (8/3); [25]^{b}; (4; 3/3) [25]^{a} and [25]^{b} = [4, 5, 7, 4, 5]

Eclogue 6. Freed Singer-Slave Put Down {Amor // Roma: cosmic, tragic, vatic reach}

No sign whether to sit or stand. But as you read into the speaker's role, you won't miss the cue to turn and point again to the front row: not this time to a *god* masking Caesar Octavian, but to another public figure actually named: 'Varus' (ecl. 6.6, 12).[142]

A figure less significant than Caesar, you infer, if so lightly he can be refused heroic verse with the excuse of a checkered autobiography:

(1) first I was satisfied to play in bucolic woods (1–2);[143]

(2a) when pushing to sing of kings and combats (3: sc., the highest range of epos),[144]

(2b) I was told by Apollo to back off (4–5);

(3) so now I'll keep to a middle range, more than woods but less than heroics. There'll be plenty of others eager to tell of gloomy wars by 'Varus.'

Neat trick, using Varus to vary, veer away, once you have filled your new framing myth (6–12).

From Varus (in the second row?) the address turns to Greek *Muses*—maybe your cue to point to their statues arrayed in niches around the ornate theater? You tell them rather brusquely to push along and start providing themes to fill the middle range you just programmed (13).

With the *Muses*' voice, you tell about a drunken old singer partly coerced and partly seduced to draw out well-known song (13–26). You have to project, then, song belched out by a drunken sot.

To get a feel for an old soak's voice, it might help to know about binges and their effects. You might even pretend to be hung over, the better to get the leaps and slips from breathless recollecting to tear-jerky apostrophe, vociferous appeal, scandalous hints. It goes without saying that if actually drunk, you would likely lack the power to discern difference, distinguish varying tones, get the fun of expertly cycling through voices and sets.

In order to tell how the world begins, grows innocently, then gets queered by humans (31–42), you might bring back and twist the portentous voice you practiced for the positive world-view of the fourth eclogue.

A tale of passionate nymphs that drown a pretty boy (43–44) might call for melodramatic flair like *Corydon*'s (ecl. 2), which still may not suffice for tragic cries from a queen compelled to roam the hills by lust for a snow-white bull (45–60)—perverting the root sense of bucolic, 'cattle care.'

From scabrous histrionics the song abruptly shifts to an opposite extreme: uplifting tones like those of *Mopsus* and *Menalcas* (ecl. 5) to tell of a poet, *Gallus,* roaming amorously (like the queen) until elevated and redeemed by the *Muses*' gift of ancient pipes to praise *Apollo* (64–73).

Veering again, the song concludes with a breathless riff through cannibalism, incest, rape, and flight (74–81)—all too like the themes omitted from Arcadian legends when Virgil chose to present *Pan* only as the inventor of the pipe (ecl. 2.32–33) and his Arcadia as the originary place (ecl. 4.58–59).

Closing, catch your breath, pronounce with deliberate emphasis the concentrated coda. Weigh out the words that look back and put a new construction on the whole burst of song (82–86). Everything just sung gets reinterpreted in two ways: as transmitted by a river that flows down from Arcadia and as made up, every bit of it, by the god that set the initial restrictive rule, *Apollo.*

Will this voice be directly RELATED to the close of the fifth eclogue, or must you REFER it back to something earlier in the book, the way the opening of the

fifth eclogue had to be RELATED not to the ambitious close of the fourth but to the more cautious opening of the third?

To comment on this, you look again at how the fifth eclogue ends: with an exchange of gifts between the singers (85–90). There Virgil made the elder *Menalcas* give the pushy young *Mopsus* a pipe. Then he imagined *Mopsus* giving *Menalcas* a staff. In short, *Mopsus* configured without the staff but with the pipe is the closing voice.

How then might the combination *Mopsus* + pipe RELATE to the opening voice of the sixth eclogue, with its retrospective history? Retrospective, you reply, the image of the pipe itself already was. In fact, so pointedly did Virgil RELATE it to the second and third eclogues that he seemed almost to pester you to reread and make up explanations. It's as if the pipe were Virgil's most explicit version of the commentators' 'cf.'—meant to make you notice that recursion recurs more and more as we move along in the book and to make you yourself try producing commentary about recursion.[145]

Looking back you see more clearly that pushy *Mopsus* was just the latest of the innovative voices that amplified the mythic frame in the first half of the book. You recognize now that with *Mopsus* and *Menalcas* hailing *Daphnis* as a god and honoring Julius Caesar, Virgil gave the new frame definitive form. But before that, preparing the way, he had pushed the frame to its greatest thematic scope in the fourth eclogue, when he imagined all Roman history and all nature transformed by the new boy—Jove's great increase—flattering Caesar Octavian (ecl. 4.49).

Gathering forces for that push, now you can infer, he depicted brazen *Damoetas* singing of all things 'full of Jove' (ecl. 3.60) and *Corydon* in a productive countryside promising milk and flowers and seeking to make the spell of song charm his distant boy (ecl. 2). To establish the frame, of course, Virgil made up the story of *Tityrus* getting to Rome and authorized by the new *god* Caesar Octavian (ecl. 1).[146]

Eclogues ⇒ Themes ⇓	V	IIII	III	ii	i
Pipe	*Menalcas* 'greater'	*Framer*	*Menalcas*	*Framer*	*Tityrus*
Pushes	*Mopsus*	seer-bard	*Damoetas*	*Corydon*	*Tityrus*

With this in mind, you might infer that the compound *Mopsus* + pipe actually prepares for the sixth eclogue's report of growth and retreat. The three reported moments—simple bucolic (1–2), push for the highest (3–5), retreat to middle range (6–12)—must RELATE to the book's progression through its

bucolic stages to its heroic reach and fulsome bucolic and georgic myth (almost visible even in the eclogues' numeration: i, ii, iii, iiii, v). The fifth eclogue itself must already fall into the middle—less than the fourth but more by far than the range of the first three.

Counting, then, on the peculiar mix of pushy *Mopsus* with retrospective pipe, you cast the voice in the sixth eclogue as directly RELATED to the close of the fifth. Waiting in the wings, in corners of Virgil's mind and yours, lurks for now the revision of *Menalcas* newly endowed with the staff—a hint of various functions and different fates: to rule animals or people; authorize prophetic speech that conveys compelling myth; support an old man forced to journey weary miles. The voicing in any case proves preliminary, for the *Framer (Tityrus)* hands off the story to the *Muses* (13), so an actress playing their role may well tell the rest of the tale (13–81) until the *Framer* resumes to close.

Contexts (Ecl. 6)

Virgil too RELATES the sixth eclogue to *Mopsus* and the whole mythic frame when he makes the *Framer* claim that *Apollo* rebuked ambition with an oracular command: 'A grazer, *Tityrus,* it behooves to graze his sheep fat, but declare a down-drawn song' (4–5).

Not only do the name *Tityrus* and the oracle RELATE this new voice to the mythic frame but they take you back to the heart of the first eclogue and the oracle that gave the frame its program: 'Graze your cows, boys, as before. Send up your bulls' (ecl. 1.45). Faced with a second oracle now, you realize that Virgil has thrown you yet another 'cf.'—again to make you comment.[147]

Taking the hint, you might remark, for instance, that the first oracle dealt with cattle, while the second mentions sheep. Cattle figure at the top of the bucolic scale in terms of value and size, goats at the bottom, sheep in between.[148] You infer that Virgil has reduced the value of property allotted the *Framer* (call him *Tityrus*[2]) to match the reduced level of song—neither simple bucolic nor ambitious heroics at the level dictated by the Roman fling of *Tityrus*[1], so in between.

You reflect too that the source of the first oracle was the *god* thinly disguising Octavian as the power that authorized this book. It is, then, reauthorization drawn now from *Apollo,* a favorite deity of Octavian, to be sure, but also a traditional poetic and prophetic power, thus rooted not only in politics but also in literary tradition.[149] Again you may suspect that some specific literary agenda unfolds beyond the accomplished frame of political myth.

Literary focus might also be implied by another change. Virgil cast the first oracle in bucolic terms: familiar care for 'cows' and expansion using 'bulls.' You had to infer the ideological thrust—'as before, but more'—using the themes of

bucolic return with growth to mask radical change in politics. You might infer as well that Virgil was making his themes of return to traditional cow care and new push for 'bulls' stand for his own work—that he was in fact signaling the very return with growth to bucolic tradition that he was carrying out.[150] In the second oracle, however, Virgil draws a contrast between bucolic work and poetics—graze 'sheep fat' but make 'down-drawn song.'

What can it mean, setting sheep against song? The 'fat sheep' reminded one reader with a memory well stocked and an aptly connective mind of the usual *piona mēla* that get variously stolen and barbecued in Homeric epos.[151] That would let you infer that 'fat sheep' can stand for poetic fullness even in the middle range, like that which you have seen in the fifth eclogue or find here, in the cosmic and tragicomic scope of the drunken song.

As for 'down-drawn song,' some of the old-time commentators detected a metaphor from working wool: drawing from the tangled woolly mass fine filaments for spinning into yarn or thread.[152] The metaphor might well make you think of the retrospective pipe and the present retrospective report, where Virgil has been looking back and DRAWING THREADS from the previous eclogues, indeed TYING together the whole mythic frame, but also PULLING BACK from it, DRAWING DOWN to the middle range.

Could you take the story of the drunken singer as a hint that Virgil himself considers the whole push to build the mythic frame a kind of binge, and its revision, now, a kind of hangover?

Would you infer, then, that Virgil used Varus as a pretext to shift focus, to vary and start a different agenda, one that would be less pointedly Roman and more literary? If so, what would you expect to become the main motive and cause?

In response, there comes to mind the bit of geographic lore at the close: that the river *Eurotas*—said to have been enriched by the singing of *Apollo* (83)—rose in the mountains of Arcadia and mingled with the river Alpheus, then flowed down past Sparta to the sea. How might such a role for a stream from Arcadia and companion to Alpheus fit the agenda for Arcadian *Pan* already traced in the first half of the book?[153] An interesting wrinkle? Again, stay tuned.

Threads Drawn Up and Down (Ecl. 6)

Having fabricated a mythic frame, woven in his ambition for heroic epos, promoted a political agenda with new gods, and made himself into a new version of an old-time seer-singer for a new regime, Virgil pauses to look back. In the reckoning, he raises consciousness of the eclogues as a progressive sequence by pointing to a 'first' stage and to developments. He brings back the figure of *Tityrus* but now subjects it to a less overtly political god—*Apollo*—with an oracle

that restricts and redirects growth by revising the poetic program from that first Roman 'as before, but more' to 'as before, but less.'

To *Apollo* Virgil assigns framing roles in ways that tease and stretch our minds. First he imagines the god forcing *Tityrus* down from the highest to a still rambunctious version of the middle range. Then he projects contrasting developments for this middle range: its energy threatening to outmatch *Apollo,* despite the legendary risk (pretentious satyr *Marsyas* flayed), but then flattering the god by programming an epos about the origin of one of his sacred groves. Finally, Virgil forces us into a total double take by claiming that the entire song stemmed from *Apollo*'s singing once upon a time to assuage his painful loss of a boy beloved.

Within the imagined song delivered by the *Pierian Muses,* Virgil describes the creation of the world as if from the vertical threads (warp, *ordia*) of a loom. The image reinforces the metaphoric link between poetic process and wool working suggested in the fourth eclogue by identifying the poet's vision with what the *Fates* commanded to their spindles (ecl. 4.45–46).

In closing, Virgil imagines that *Apollo*'s original song was overheard and remembered thanks to a river that flows down from Arcadia—a hint of growth toward the ambitious goal of challenging and defeating *Pan* at home, which surfaced at the programmatic climax to the fourth eclogue (ecl. 4.58–59).

(6) Mainly in play: ecll. 5–4, 3–2, 1.
LtEpos: Catull. 64 (nn. 806–12), Lucretius (nn. 803–5), Varro of Atax (p. 97 Morel).
GrBepos: Theocritus (id. 14).
GrEleg: Callim. *Aitia* (n. 739).
GrEpos: Callim. *Artemis* (hymn 3; cf. nn. 777–80), Apollonius (nn. 757–74); Hesiod (*Theog.;* cf. n. 709); Homer (Shield; cf. nn. 710–18).
Form (narrative: *Tityrus*): 86 vv = {(5, 7), <14, [14, 6: 14, 13]>, 8, 5}

Eclogue 7. Silenced Singer Drawn Back to Frame {*Daphnis*—Arcadian verses: restrained voice downs vatic push}

Again Virgil configures a single framing voice, or narrator, with no cue as to posture, whether to sit or stand. But the speaker will need to take a deep breath and adopt a measured tone for another report of poetic history. At first, though, the manner may be arch, since Virgil makes the storyteller start by supposing an unlikely set of events that took place before he arrived on the scene. Virgil has him betray the scene's unlikelihood by claiming that it happened just 'by chance.' Archness might well continue as Virgil makes the speaker describe

himself as seduced from winter chores back home because his chief billy goat strayed down here.

You will find that the report livens up and even sparkles with bits of repartee between the distracted goatherd and the scene's central figure, described as trying to persuade the goatherd to neglect those serious chores back home to listen in on a singing match: bucolic play between two singers, both first rate, young, perfectly matched, and both *Arcadians.*

Even stagier, the contest between two singers prompts careful thought for contrast, whether the reporter tries to project each character in turn or two other actors step in. Since Virgil introduces them as equally young and well versed, *Arcadians* both, yet assigns victory to one, the performer or performers have to figure out how the two differ dramatically and theatrically in order to make the performance work.

Contexts (Ecl. 7)

After describing the scene as preset 'by chance,' Virgil proceeds with emphatic art that provokes strong double takes—from 'cf.' to 'cf.' First he portrays *Daphnis* as present, settled down in the shade of a tree that is musical and ever green, unlike the typical beeches of the first half of the book.[154] He thus provokes us to relate this version of *Daphnis* by analogy to the others met during construction of the mythic frame.[155] He makes us wonder whether he means to imagine a new and pristine moment in bucolic tradition, mythic time prior to his own new mythic frame, with its *Daphnis* dead and deified; a moment imagined as before *Menalcas* aged (ecl. 5.4) and before *Tityrus* grew old and got emboldened to reach high—'send up your bulls' (ecl. 1.45)—only to get drawn down to more restrained song (ecl. 6.3–5).

A repeated name also provokes us to compare versions of *Corydon,* represented here as a humble goatherd, orderly, and courting two women as well as a boy *Alexis,* thus unlike the previous *Corydon,* which was configured as a boastful keeper of kids and sheep trying by means of charming song to reach from country to city to get his master's darling *Alexis* (ecl. 2).

A new name provokes if anything sharper scrutiny, since Virgil calls the second singer Arcadian too, yet consigns his figure to defeat: *Thyrsis,* a shepherd like the reporter of the sixth eclogue *(Tityrus²)* and like him ambitious, also endowed with forceful attitudes and prophetic language that echo the fourth and fifth eclogues. Yet Virgil configures *Thyrsis* as differing in an interesting way from the vatic singers of the fourth and fifth eclogues and from the worker with 'reed' of the sixth: this ambitious shepherd's poetics are configured as no longer bound by a mythic frame, less defined by dynamic relationships with old or new

gods.[156] In this wise Virgil makes the shepherd differ from the vatic singer that supplemented the old gods and even threatened to defeat some, among them *Apollo* (ecl. 4); also from the pair of vatic singers who promoted a new god that emulated, even divvying up, *Apollo*'s honors (ecl. 5); also, if not above all, from the chastened singer constrained to defer to the authority and retransmit the suffered singing of *Apollo* (ecl. 6).

Indeed Virgil makes *Thyrsis* invoke mere mortal support for his swelling poetic ambitions. As for gods, he makes *Thyrsis* insult his meager garden's guardian, *Priapus,* before going on to project erecting a phallic form in gold (a palpable if paradoxical echo of the Golden Age in the fourth eclogue). Virgil also makes *Thyrsis* cite *Bacchus* and *Jove* as georgic deities, their influence conditioned by a mortal lover. By contrast, Virgil configures his other *Arcadian* as deferential in poetics to *Apollo* and citing a familiar network of relations between divinities and plants by way of an oblique (unthreatening) challenge to *Apollo,* a tie between poetics and framing myth that recalls even while retreating from the dynamic ties of the singers in the third eclogue. In the seventh eclogue, the relations between poetics and framing myth—reaffirmed yet recalibrated—must figure among the motives for assigning victory to the peculiar emergent blend of *Corydon Arcadian.*

Explaining and interpreting the echoes of power poetics in *Thyrsis,* Virgil makes the shepherd appeal to 'grazers' not to any god and style himself not just a growing 'poet' but also a future 'seer' or 'bard' *(vates).* In this way Virgil reviews and names the threads of vatic singing in the first half of the book, above all their fullest, furthest reach in the fourth and fifth eclogues and their hangover in the sixth.[157] Looking back, he uses for the first time the word *vates* itself to characterize that energetic push. You may also recall that a *thyrsis* in Greek was the stalk tipped with a pinecone and brandished in Bacchic orgies—a motif well suited to recall the fifth and fourth eclogues, stocked with Bacchic miracles, and above all the sixth, with its *Silenus,* one of the troupe that carouses with *Bacchus* and described as puffed *(inflat-)* with yesterday's *Bacchus* (by common metonymy from the god to his chief domain of interest, wine).[158] Thus when Virgil engineers defeat for Bacchic and vatic *Thyrsis* he takes another step in the restrictive program with which he opened the sixth eclogue and the second half of his book.

While trimming vatic and Bacchic threads, Virgil lengthens and strengthens others. Weren't you startled when he identified *Corydon* and *Thyrsis* as *Arcadians*?[159] Did you relate that to the Arcadian agenda traced through the first half of the book? To be sure, you might have expected *Arcadians* to compete in their own original mountains, where *Proeteus' daughters* ranged (ecl. 6.48–51) and

Eurotas rose (ecl. 6.83). Yet Virgil herds them together in northern Italy, on the bank of the river Mincius, by his native Mantua. For this miraculous version of his own home place Virgil also makes the landscape artful and peaceful, like the repose of *Tityrus*[1] and the rest of the mythic frame.

Perhaps you found that the sharpest shock of all came when Virgil made this drawn-down *Daphnis* address the new framer as *Meliboeus.* Take this as yet another 'cf.' on the poet's part:[160] look back and notice that Virgil again imagines this character arriving with goats at a scene of bucolic 'play' because displaced from more important property and work elsewhere. But now Virgil reconfigures *Meliboeus* with the full range of bucolic wealth, not only goats but also sheep and cattle, minus, however, the motifs of protest by a citizen displaced by revolutionary force. You might thus suspect that Virgil changes the cause for the arrival with peculiar point: no longer driven down to the bucolic range by barbarous force (ecl. 1.70) but drawn down (seduced) by the wayward whim of a goat.[161]

Threads Drawn Up and Down (Ecl. 7)

With *Meliboeus,* Virgil brings back his opening voice of Roman order lost. From some corner of his mind he connects this figure to a version of the bucolic range gathered now and knitted with threads drawn from all the previous eclogues, including the revised *Daphnis* and *Corydon,* but also now from the first idyll the shepherd *Thyrsis,* singer of the tragic song of *Daphnis* dying (id. 1). Virgil thus projects a past imagined as prior—indeed, then, a prequel—not only to his own versions of *Meliboeus* and *Daphnis* as presented earlier in the book but also to the first idyll. Harking back to the first idyll in this way tickles the imagination, letting us try to think of a competition between two emergent blends: first, Virgil's own revision of one character from Theocritus, *Corydon,* already in the second eclogue imported, blended, and contrasted with Theocritus' ironically refashioned *Cyclops;* second, *Thyrsis,* more directly taken from the first idyll but tangled here with Bacchic threads from Virgil's book, in short a newly blended version of *Thyrsis* imagined as performing for *Daphnis* hence at some mythic moment prior to the storied cowherd's tragic death as sung by *Thyrsis* but also losing poetic status in the eyes of his subject to be—a curious metapoetic wrinkle in the labyrinthine mind.

Seen as a whole too the drama prompts a further analogy: *Meliboeus* drawn down and invited by *Daphnis* to a serious exchange maps to a famous frame for cognitive exploration: Socrates drawn down (Plato *Republic* 328b–e).

Further tickling thought, Virgil in the ensuing exchange makes this neo-Theocritean blend play second fiddle to the neo-Theocritean blend (i.e., the figure of *Corydon*) that he has already stitched, and more fully, into his book. As

a result, one way of experiencing the exchange is to think of Virgil dramatizing by means of bucolic surrogates his own victory over Theocritus. He emphatically cues us for comparison and contrast with the book's previous exchange, likewise introduced as poetic 'shifts' *(altern-)* but described in ways that clearly differentiate the two moments in the book:

Camenae (Latin *Muses*) said to 'love' songs (ecl. 3.59) for complementary exchange, expanding the bucolic range. By their command, the bolder singer leads off invoking *Jove* as his authority (echoing the epos of Aratus; cf. nn. 730–33), complemented by harmony also with *Apollo.*

Muses (Greek) 'wish[ed] to remember verses' (ecl. 7.19) for contradictory exchange, drawing threads from earlier in the book and sharply dividing the bucolic range into contrary skeins. The lead singer defers to higher power, respectful of *Apollo.*

The exchange unfolds through six pairs of four-line stanzas—a length normal for epigrams—arranged in thematic sequence, which I indicate by titles meant to recall those used in the epigram book of Posidippus.[162] For each exchange, motifs are shown on levels from lower to higher in order to underline the fact that Virgil makes only *Thyrsis* reach for the highest range:

Epigram Type	Corydon	Thyrsis
1. Exordial (framing)	— OR will give back pipe to *Pan* EITHER equal *Codrus* ≈ *Phoebus* asks *Nymphs* to let him . . .	or to protect future 'bard' to honor 'swelling poet' Bullies *grazers* puffed as *Arcadians:*
2. Dedicatory	— future marble *Diana* (virgin): male heads hunted	future gold now marble *Priapus* (phallos): poor garden output
3. Erotic	*Galateia:* sweet, gently invited after work ends	*(ego)* bitter, if not eager for work to end now
4. Descriptive chiasmus [χ]	spring coolness [a] warding off [χ] summer heat [b]	hot hut [B] defying [χ] winter cold [A]
5. Descriptive-erotic chiasmus [χ]	autumn joy [a] becomes dry [b] if *Alexis* goes [c]	summer dryness [B] gets 'green' [A] if *Phyllis* comes [C]
6. Erotic-descriptive ring composition (recursive to 1 above)	myrtles [a] to *Venus,* laurels [b] to *Phoebus,* while *Phyllis* loves hazels *(coryli),* they beat myrtles [A] and *Phoebus'* laurels [B] (cf. 1 above)	ash, fir, 'most lovely' (from heroic range), appeal to *Lycidas* 'if you more often visit, ash and pine yield to you' (heroic to bucolic)

(7) Mainly in play: ecll. 6–4, 3–1.
GrBepos: Theocritus idylls 5, 6, [8, 9].
Form (narrative: *Meliboeus*[2]): 70 vv = 22 + 48: {5, 8, 7, [48], 2}
[48] = [<4/4> × 6]

Eclogue 8. Framer Resifts {tragic 'love': Arcadian verse // vatic 'love': spells to get back *Daphnis*}

In vain you look for hints of where and when this *Framer* sits or stands. But the opener gives you very pointed cues as to how to perform, for it says that this bucolic challenge match stopped nature in its tracks. The image of an audience spellbound by bucolic drama hints at the dramatic verve required to perform this eclogue and the powerful effect envisioned for the reader. Spellbinding and spellbound become a kind of stage direction and key signature for the piece—drama pushed to an extreme not yet experienced in the book. Extremes become a formative motif at every level.

Yet the new extreme of bucolic difference can't hold spellbound the *Framer.* Like every other framing voice in the book thus far, starting with the urbane disdain for *Corydon*'s disordered passion, this one strays between a bucolic foreground and some range evoked as far or higher, dignified in this case by reference to the authority and style of tragedy—Sophocles—as a peak to which to aspire. You take the cue to gesture, pointing, although the text locates the flattered figure at a distance—navigating off an exotic river's boulders or along strange coasts—as if not imagined seated in the theater's front row. Parenthetically you reflect that this address seems occasioned more by the needs of the developing thematic sequence in the book than by the clash of old and new cultural frames that energized and shaped the first eclogue.

Tragedy, even though cited as a distant standard, suits only too well the reported clash of bucolic voices. You will need to strive for a tragic climax well beyond the force of *Corydon*[1] to play the part of this lover—*Damon*—who stands and recounts his fatal love for a girl: for her he fell at first sight; she rejects him and marries *Mopsus.* You will have to stretch to imagine how to perform the closing shriek with which he jumps from a cliff.

Damon done for, Virgil gives a curious cue: the *Framer* claims to be at a loss and asks the *Muses* to take over. Remember the similar moment when *Tityrus*[2] called on them for help and you could pretend to enlist their statues from the theater niches (ecl. 6.13)? The voice that lies outside and beyond the *Framer*'s range is represented as that of a woman desperate for love; this gives you another chance (cf. ecl. 6.13–73) to pretend to perform a female role. The range, however, will be rather restricted and specialized. Her themes and the very form of her

singing suggest incantatory power—magical spells appropriate for a would-be witch—deployed to 'draw down' from the city home to the country *Daphnis,* her errant mate.

Again a single framing voice reports contrasting voices, which may be performed, as before, by two players or merely mimed by the one taking on two roles; in either case, the voicings for all three want to be weighed.

Framer—divided between a forcefully theatrical, even tragic foreground and higher interests elsewhere. The situation sounds RELATED to *Meliboeus*[2] reporting *Corydon*[2] (ecl. 7) like some exasperated development. Yet someone might insist that one motif—from you my start, for you will I turn off (ecl. 8.11)—brings to mind not so much *Meliboeus*[1] and *Meliboeus*[2], drawn down to the bucolic range, as *Tityrus*[1] and *Tityrus*[2], marked by reaching beyond the bucolic range for the Roman mythic frame.[163] The *Framer*'s ambitious gesture is RELATED to the thankful praise for the *god* at Rome by *Tityrus*[1], the ensuing praises of the Caesars—Julius and Octavian—in the third, fourth, and fifth eclogues, and Virgil's heroic ambition in the fourth eclogue.[164] Retreat from that full framing myth has set the key for the book's second half, giving way to Virgil's more limited—bucolic—agenda. Even when this agenda achieves its goal, however, it will remain bucolic in range. For this reason, then, the *Framer* here already looks beyond to further forms of public praise and heroic song—the full range of epos for Rome.

Damon—variously erotic and histrionic voicings recalled from *Corydon*[1] and demented lovers (ecl. 6.43–60) to build to a tragic denouement.

Alphesiboeus—characterized as beyond the range of the *Framer,* so to be reported by the same *Muses* that were invoked for cosmic song by *Tityrus*[2] (ecl. 6.13). Some motifs and voicing you might develop from the spells and material mutterings of *Thyrsis* (ecl. 7.25–28, 41–44, 49–52), but then from there trace back to the strain of powerful Orphic singing with its vatic ups and latterly its downs.[165]

Contexts (Ecl. 8)

Although this version of bucolic music is described as able to transfix nature, Virgil imagines it as unable to keep the *Framer* from looking beyond, with a glance and an ambition that send you back into comparative mode, looking to the plots of *Meliboeus*[1] and *Meliboeus*[2] and *Tityrus*[1] and *Tityrus*[2]. Starting from them Virgil developed the mythic frame through the first half of the book. Revisiting them, he began to focus on the agenda for the second half. By assigning the beginning and ending to one cause—the distant object of praise—he reinforces other hints that the book hangs together as a whole, which, explicitly now marked as such, he thus dedicates to its first authority, *Tityrus' god.*[166]

This address to the patron, however, presumes that he is absent from the theater, even from Rome, not present as before in the front row. The distancing may be factual, as commentators often assume, squabbling as to what naval expedition when. But the absence may also be invented, a convenient further remove from the initial agenda in order to promote the other line. This other agenda grows in the tragedy of *Damon,* his lament cast into regimented segments that are punctuated and carried by a refrain of Arcadian verses. Virgil uses him to amplify the myth of *Pan* inventor—about his being the first to make a pipe (ecl. 2.32) and now the invention made out of pity for lovers (ecl. 8.24), perhaps a hint that *Pan*'s frustration led him to make the pipe, which bore the name of the nymph he tried and did not get to rape.[167]

The incantatory reply addresses the refrains directly as 'songs' *(carmina),* a word that in Latin can indicate many kinds of rhythmic language, from epic narrative and hymnic praise, as in the first six eclogues, to magical spells, as here. This latter sense—lower if you will—gave rise to the derivatives in French *(charme)* and English (charm, spellbinding).[168] The songs of *Alphesiboeus* are represented as charms, though they are hardly charming, and are said to be conveyed by the *Muses* (female), not the *Framer* (male). They are imagined as able to draw an absent *Daphnis* down from the city home. Once again brows knit and run back over the transforms of a figure: *Daphnis* now withdrawn by the lowest form of song from all involvement with the distant and prestigious range symbolized by the city.[169]

Together on a Roman stage, these two voices are the most breathless and raciest in the book. They build to their contrasting, tragic and grimly comic, climaxes by means of sound bites, flashbacks, mythological examples—all the episodes set off and the stories driven by the pulse of the refrains. We have to imagine twanging, thumping, pounding an instrument in musical accompaniment to the lines repeatedly belted out. Two dramatic peaks: when the failed lover shrieks farewell to woods and leaps into the sea and when the insistent witch after so much dark intensity claims unexpected fire and the arrival of her man. They are two moments of great theater, the greatest in the book thus far, spectacular, not to be underplayed or dismissed.

Threads Drawn Up and Down (Ecl. 8)

Continuing the frame of mind established through the return of *Meliboeus* and his synthesis with a *Corydon* reformed and restrained, Virgil reformulates his familiar tension between restraint and forceful ambition in still more drastic terms. But before embarking on these exacerbated bucolic contrasts, he pauses to take stock. Once again, as when opening the sixth eclogue, he introduces the motif of beginning the book (when 'first'); but now he adds the motif of bring-

ing it also to a close. He recalls the political figure that gave the original impetus to growth ('first,' ecl. 1.44, n. 59) and occasioned the heroic vision of the fourth. As there, so here Virgil represents the young Caesar as meriting poetic service at the highest level of style, which there was represented by a promise of heroic epos but here is represented by tragedy in the tradition of Sophocles. The shift in focus from heroic epos to tragedy comes with the developing context of the book and its challenge to bucolic tradition, for now Virgil is intensifying and amplifying the tragic strain within the bucolic range itself before closing this bucolic book and moving on to fuller forms of epos.

In his move to new extremes, Virgil represents the bucolic range as disposed no longer into reciprocal dialogue as in the third, fifth, and seventh eclogues but into two sharply contrasted strains that connect only in the framing mind, which they polarize: Arcadian verses that convey fatal powerlessness to defeat love but then songs cast in the form of magical spells that draw a disloyal lover back from the highest range. In both, Virgil incorporates themes of tragedy that reach beyond the bucolic range and would have struck familiar chords of memory in the theater crowd (cf. Themes from Troubled Times).

(8) Mainly in play: ecll. 7, 6–4, 3–1.
LtTrag: Ennius (nn. 789–802), *Medea.*
GrEpos: Apollonius (nn. 757–74).
GrBepos: idd. 2, 3.
GrTrag (Greek tragedy): Euripides, *Medea.*
Form (narrative: *Framer*): 108 vv = 36 (frames and refrains) + 36 ('verses') + 36 ('songs'): {5, 8, 3, $[45]^a$, 2, $[45]^b$}
$[45]^a$ = [(4,1,3,1,5,1) (4,1,5,1,3,1) (4,1,5,1,3,1)][170]
$[45]^b$ = [(4,1,3,1,5,1) (4,1,5,1,3,1) (5,1,3,1,4,1)]

Eclogue 9. Roman Mythic Frame and Vatic Song Dispelled {*Daphnis* minus Roman role}

The framing viewpoint that bracketed the bucolic range and looked to leave it for more ambitious song does not return, unless dismembered and reblended into two figures, one still ambitious and nostalgic for remembered bucolic song, the other represented as leaving the bucolic range:

Lycidas—opening voice, youthful, eager to get song even though put off by the other. For himself he rejects the older herdsman's title of seer-bard *(vates).* Such restrictive voicing, then, you may relate to the program of 'down-drawn song' that has characterized the framers and the frame of mind they represent (ecll. 8, 7, 6), shaping the book's second half.

Moeris—goatherd, defeated seer-singer *(vates),* thus related to the magician-singer who emulated spells of a magician *Moeris* (ecl. 8.95–99), further related to the would-be seer *(vates) Thyrsis* (ecl. 7) and the whole innovative push that built the mythic frame of the first half of the book and here gets drawn down to its close, flight from the bucolic scene as inherited from Theocritus and amplified with Roman myth by Virgil in the book's first half.[171]

Contexts (Ecl. 9)

The cause of it all becomes an issue, as in the first eclogue. There Virgil imagined a positive cause for *Tityrus*[1]*:* a slave's desire to get free and the responsive *god* exercising power even from the city to secure bucolic 'repose.' But for *Meliboeus*[1] the reported cause was negative: a *soldier, barbarian and godless* that displaced the citizen farmer. That was Virgil's partial and partisan way of coopting Caesar Octavian, while blaming his soldiers for properties seized.[172]

Here Virgil describes the new force in more legalistic language as 'newcomer, squatter,' usurper in fact, not law (*possessor,* 'sitting in'); he also now represents the actual imperative: 'old farmers, get along.' This negative voice was left to be inferred in the first eclogue, where Virgil represented only the positive imperatives—'Graze . . . as before. Send up' (ecl. 1.45)—attributed to the *god.*[173] Instead of that expressly Roman political presence, here Virgil uses vague and generic language that masks political power: 'chance' upsetting 'all.'

The first eclogue was Virgil's opening gambit, where imagining a present god launched his whole new mythic frame. The ninth, now, is his end game. At this point in the progression of themes, Virgil no longer describes anything as secured by authority in the city. He writes, instead, that a figure familiar from the first half of the book, *Menalcas,* had once secured some country place with songs but now has lost his powers. Only bits of his former singing can be remembered. That the dialogue unfolds at all is because it is provoked by the youthful, energetic *Lycidas,* portrayed as out of touch with the Italian scene, which here Virgil imagines as untenable without the mythic frame of the first half-book.[174] Having linked the frame with *Menalcas* already in the fifth eclogue, here Virgil can make the ruin of *Menalcas* represent suspension of that frame. As its symbolic residue Virgil imagines old *Moeris,* defeated seer-bard, his memory weakened by ill luck as well as age.

You have seen enough to infer that this is meant as the last straw for the mythic frame.[175] You saw the figure of *Menalcas* reach its peak with the frame fulfilled in the fifth eclogue. You have seen the figures of *Tityrus* and *Meliboeus* brought back and revised to redesign the frame. Focused on the forest, as it were, you may have neglected some of the trees.

Would eyes roving back and forth over an opened scroll have noticed the

beeches and how they change from the first scene? More than likely you don't have to be reminded of that first setting: *Tityrus*[1] configured as sitting pretty beneath a single broad-spread beech. But did you notice how the forms of beech changed in the setting imagined for *Corydon*[1]—beeches thickly grown together, their leafy tops thus forming a canopy where the bucolic lover raved (ecl. 2.3–4). But then the neighboring old beeches and beechen cups of *Damoetas* and *Menalcas* (ecl. 3.12, 37), all of which let you infer that beech serves as another signal of development in the mythic frame, another 'cf.'[176]

Your tour of beeches takes you to *Mopsus*' boast of having just inscribed his song on fresh green bark of beech (ecl. 5.14). That follows the outburst of the fourth eclogue that urged woods to grow worthy of a Roman consul and announced the birth of the great scion of Jove. For contemporary denizens of Rome, might this bring to mind their 'Jove of the beech grove' *(Jupiter fagutalis)*?[177] As we look back now on *Mopsus*' boast, it represents the intrusion of the fourth eclogue onto the framework of the book. No wonder, then, in the ninth eclogue that old beeches with broken tops feature in the landscape lost. Broken beeches, like the undoing of *Menalcas,* offer conclusive signs that the dominant agenda and mythic frame of the first half-book have been reduced.

In another sign of mythic reduction, one of the fragments of old song by *Moeris* features a rustic *Daphnis* looking up at the star of Julius Caesar. Virgil thus completes the process of undoing and taking apart the ideological synthesis of the first half of the book. There he identified the old bucolic hero *Daphnis* with the deified Julius in the songs of *Mopsus* and *Menalcas* (ecl. 5). Then he drew *Daphnis* down, first to serve as the focus for the seventh eclogue and then, still lower in the eighth, as the spouse charmed from the city. Virgil thus leaves the mythic frame intact in the background, while keeping the figure of the bucolic hero in mind for further designs.[178] Where they tend may be inferred from the closing hint of song resuming at another place and time, whenever *Menalcas* comes—another reminder that *Menalcas* at the close of the fifth eclogue was left reserved, suspended in some corner of the poet's mind but configured with the staff of authority and travel.

Threads Drawn Up and Down (Ecl. 9)

Building on the extreme polarity represented in the eighth eclogue, Virgil draws it to a new extreme with renewed dialogue. He names his opening voice *Lycidas,* which recalls the uncanny goatherd that conferred poetic authenticity in the seventh idyll (Clues, under "Bucolic Epos"), so that Virgil creates an ironical blend for us to entertain: he teases us to imagine a major figure from Theocritus admiring and regretting the amplified and Romanized version of the bucolic range produced in the first half-book and gradually distanced and decon-

structed in the second. Moreover, his growing texture of Arcadian motifs also brings out the hint of Arcadian myth encoded already in the Theocritean name *Lykidas*—(*lyk-*, 'wolf'; cf. id. 7)—which adds to the array of Arcadian motifs we have been tracing in its gradual growth.[179]

In the figure of *Moeris,* then, Virgil represents the vatic strain that he gradually reduced in the sixth through eighth eclogues and now draws down to its minimal stage—vestigial, with prospects only of repetitive service to ungrateful force rather than the mythic expansion of the first half-book. The image of the defeated bard carrying kids to the city is Virgil's most ironic take on the costs to creative art of making public myth.

Once again Virgil provokes us to look back to the first eclogue, to how he imagined *Tityrus* leaving the bucolic range to journey to Rome and getting the programmatic oracle—both conservative and expansive—that framed his ambitious use of Theocritus. There he described the resultant version of the bucolic-georgic range as free to play whatever it would (ecl. 1.10) but also obligated to offer regular sacrifice to its authorizing power: 'each year on twice six days our offerings send up smoke' (ecl. 1.43). The idea of sacrifice owed to authority grew into the crowning theme of the new frame at the climax of the first half-book (ecl. 5.65–80).

Now in the ninth eclogue Virgil imagines yet another journey to the city with obligations to sacrifice, but without the freedom to make music. Here animals for sacrifice must be provided to a new power, with no hint of return to the country. Or if return may be inferred, it must be not to freedom but to forced service and continual sacrifice to power portrayed as usurping. Virgil represents the new power, moreover, as an intrusive *squatter* on the land. Instead of a divine oracle in the city authorizing return to an enhanced status quo, Virgil locates in the country a brusque command from the *newcomer* who has seized control of the familiar bucolic-georgic range, thus giving voice to what in the first eclogue appeared generically as *soldier, barbarian and godless* (ecl. 1.70–71).

It is emblematic of this final arrangement that Virgil portrays as absent and powerless the figure that he developed in tandem with the mythic frame in the second through fifth eclogues—*Menalcas.* Enigmatically Virgil hints that fresh song would be possible again if *Menalcas* arrived, leaving open the questions where and when that might be supposed to occur. One final time, stay tuned.

(9) Mainly in play: ecll. 8–6, 5–3, 2–1.
GrBepos: Theocritus (idd. 3, 6, 7).
Form (dramatic): 67 vv = 1 / [28] / 7 [29] / 2
[28] = [5 / 4 / 6 / (6: 3_{Men}) / (1: 3_{Men})]
[29] = [(2: 5_{Moe}) / (2: 5_{Moe}) / 5 / 10]

Eclogue 10. New-Old Framing Myth: *Arcadia* {vatic singer's new home: *Gallus* in for *Daphnis* as bucolic-tragic hero}

Posture not specified but attitude alert—getting one Arcadian nymph to help, citing characters well known to the crowd: a mimic actress and her sometime lover, the poet *Gallus.*

When the whistles and catcalls for the notorious names die down, let the nymph take over. Whoever picks up her part opens with a histrionic call to her fellow water spirits for help in a hard case. She takes time deliberately to paint a setting very different from any seen thus far in this book: Arcadian mountains gape and weep at the sight of *Gallus* sprawled beneath a crag. Onto this rare scene the local nymph draws a picturesque parade of country types, introducing all as her fellow *Arcadians*—a stretch, since among them figure a shepherd identified by an old Latin term, swineherds, and *Apollo, Silvanus* (a god of the Italian woods), and *Menalcas* of neobucolic Greek tradition as complicated in this book. As if underlining that this Arcadia is blatantly fictive and confused, freshly cobbled together from earlier in this book and from older traditions, Virgil makes the nymph add to the picture a detail that seems meant to make a show of authenticity: a personal sighting—epiphany—of one classic *Arcadian* himself, *Pan,* touted as a sight 'we saw ourselves.' The splash of scarlet berries on his face adds a culminating show of concreteness that seals the fiction.

Virgil imagines the nymph going on to tell how this motley emergent blend begin to quiz the prostrate poet about his crazed love. The pace picks up when Virgil imagines *Gallus* answering back, whether relayed in the voice of the nymph or handed over to another mask. In any event, pathos has to be mimed, with broad gestures, matching the high theatricality of opera or the tragic stage. The plot would thicken, cognitive wrinkles densify, irony get still more piquant, were that *Lycoris* cited as a desired reader actually booked to belt out the nymph's lines.

For tragic voicing, look back again to how you handled the beaten *Moeris* (ecl. 9), the suicidal *Damon* (ecl. 8), the truculent *Thyrsis* (ecl. 7), and the bull-mad queen (ecl. 6): *Pasiphaë* and not the version of *Gallus* that figured there as redeemed from love by poetic power; but earlier also *Mopsus* lamenting the dead *Daphnis* (ecl. 5), or *Damoetas* who won in tragic (goat) song, and even *Corydon*[1] in erotic rage (ecl. 2). The energies that pushed the mythic frame to heroic reach, the highest range of epos,[180] here get drawn back and redirected to tragedy as the highest rank in dramatic verse.

Contexts (Ecl. 10)

Taken by the lover's tragic eloquence, a reader might fail to dwell on the posture and location in which Virgil makes this version of *Gallus* speak—laid low to die of love beneath a lofty crag while Arcadian mountains weep and pretend *Arcadians* gather round. Only here does Virgil push to its fullest the alternative agenda that you tracked step by step from the start until here at last he can situate song in the mythic Arcadia that he now defines as where and how bucolic song begins.[181]

Signaling this as a conclusive moment in his own designs, Virgil calls up and enrolls among the *Arcadians* his old *Menalcas,* the figure that emerged as central to development in the first half-book. Virgil augmented it in stages with the Italian landscape of the mythic frame and subjected it to programmatic defeat and exile (ecl. 9). Now he reconfigures and relocates it in an emergent blend to cap all others as an *Arcadian* of primeval times, gathering acorns as winter feed for pigs and people, as *Arcadians* were supposed to have done before the moon.[182]

Virgil's opening pitch to *Arethusa* also repays another trip to the mythologies. He hints at a version of her story that told of failed rape and flight. Unlike the Greek bucolic poets, Virgil supposes *Arethusa* a blithe nymph in Arcadia until she bathed in the waters of the river Alpheus—a stream, remember, that was supposed to mingle—not sexually, however—with Eurotas near both rivers' sources high among the Arcadian mountains (ecl. 6). Bathing her lissome limbs, she inflamed the river. She escaped only by flowing undersea and emerging as a freshwater spring in Sicilian Syracuse.

With that version of her story in mind, Virgil asks *Arethusa* to help him produce songs, and he augurs that her waters may stay fresh when the time comes—fated in this version of the tale—when she will have to flee from Arcadia beneath the sea. He thus positions his framing voice at a time and place before her flight to Syracuse—not only still in the land of *Pan* but at a very early moment on the scale of mythic time, prior to the moment imagined by Theocritus in his first idyll, hence positioned as a prequel to it. Indeed, these time and place coordinates, along with gathering acorns, convey Virgil's claim to reoriginate bucolic tradition.

In the end, Virgil portrays *Gallus* as hopeless in love, making emphatic gestures of fatal flight like a tragic hero, capping the energetic strain in the book. Yet the eclogue and the entire book close by leaving the imagined nymph behind and reverting to the broader framing voice in goatherd guise. It is the book's maker who expresses contentment and fulfills the promise, first made in the eighth eclogue, to leave the bucolic range. In the book as a whole, then, Virgil has completed two complementary mythic frames, both shaped by one

idea: 'as before, but more.' One he built from melodrama—first political (ecl. 1: *Meliboeus*[1]/*Tityrus*[1]), then erotic (ecl. 2, *Corydon*[1]), then rising through comic by-play and vatic competition (ecl. 3) to visionary, vatic utterance and hymnic scope (ecll. 4 and 5) before the hurried, almost orgiastic retreat from Roman myth (ecl. 6, *Tityrus*[2] reduced). He then turned to rummaging in his own bucolic capital with ruminative recollection (ecl. 7, *Meliboeus*[2] seduced) that sorted out his complementary poetic strains—the ambitious from the artfully reflective and composing (vatic and pushy *Thyrsis* versus discreet *Corydon*[2]). The latter—the calculating and measured strain—he made the guiding principle for the agenda that he pushes to completion by the close of the second half-book. He moves through a stark vision of tragic love and fleeting recovery of incantatory power (ecl. 8), carries out a final reduction of his Roman myth (ecl. 9): the vatic voices—*Moeris*[2] and *Menalcas*[4]—defeated and displaced. He thus clears the way to the fullest voice of tragic love but also recovers and incorporates *Menalcas*[5] in the climactic emergent blend that he locates in Arcadia as the home ground of *Pan*. Virgil thus makes Arcadia the exemplary site for bucolic song, in what amounts to a victory for the composing strain in his mind and book.

Threads Drawn Up and Down (Ecl. 10)

Only here at last does Virgil achieve his goal of making poetry 'as before, but more' on *Pan*'s home turf (cf. n. 159), which he defines as prior and superior, hence a prequel, to Theocritus. In effect, Virgil thus reduces Theocritean bucolic, with its Sicilian setting, to secondary and even derivative status, overshadowing facts of literary history by means of a powerful and paradoxical emergent blend. Enlivening this cognitive adventure, Virgil seizes on a background figure from the first idyll and brings her to the foreground in a mediating role: he promotes *Arethusa* into a figure "interesting to think with" by evoking her storied erotic escapade as a foil for elegy and Gallus.[183] Imagining the nymph reporting on the Roman lover making waves in her home territory pricks one's interest and tickles the mind. Virgil, of course, redoubles the entertainment by replacing the first idyll's figure of *Daphnis* dying in an effort to defeat love with his friend the Roman poet of erotic elegy likewise dying because of love.

By making his dying *Gallus* overshadow the dying *Daphnis,* Virgil completes his challenge to bucolic tradition. Already in the fifth eclogue he created a sequel to the first idyll with the lament for *Daphnis* dead, which itself replaced and overshadowed the post-Theocritean tradition of poetic laments.

There too he went on to create the salute to *Daphnis* deified as a new Roman god, with which he supplemented and surpassed—upstaged—both Theocritus and his bucolic successors.

Now, when Virgil projects the desperate appeals by the elegiac lover, he

raises his own bucolic range to the level of tragic style that he hinted at and partially realized in the eighth eclogue. Close attention to his language shows that he achieves this heightened intensity by reprising and weaving together his own bucolic-georgic motifs, including a final reprise of those already drawn down from previous eclogues, distilled and recomposed in the vignettes of remembered song in the ninth eclogue. He transforms the matter and manner of earlier vignettes into the substantial vision of Arcadia that will become an influential touchstone for literary and visual imagination in Western culture.

(10) Mainly in play: ecll. 9–7, 6, 5–1.
LtEleg (Latin elegy): *Loves* by Cornelius Gallus.
LtTrag: *Phaedra.*
GrBepos: Theocritus (idd. 1 and 7).
Form (narrative): 77 vv = 8 [22]/[39]: 8
[22] = [4; 6; 7, 5] / [39] [4; 7, 2; 6; 8; 4; 8]
8 (poet invokes *Arethusa* in *Arcadia:* 'last chore')
61 (in reply, *Arethusa* reports exchange between *Arcadians* and *Gallus*)
22 (setting scene in her homeland, Arcadia)
4 (complaint to other *Nymphs*)
6 (locating restless Roman lover on her own home turf)
5 + 2 (highlighting elegist's dilemma: love 'crazy' since *Lycoris* gone to 'camps')
5 (reporting *Pan*'s wisdom on 'cruel Love': he should know)
39 (Gallus)
4 (to Arcadians)
{(2 + 5): 2 (unreal wish: if only elegist had been Arcadian with rage tamed)}
6 (elegist's mind off after Lycoris amidst 'Mars's arms')
8 (resolve to write elegy into bucolic)
4 (illusion of rage cured)
8 (disillusion and defeat)
8 (poet weaver of book winds down)

Scripts

The Eclogues to Rehearse and Read

First. Meliboeus and Tityrus {exile from old Roman order versus new god at Rome}

Characters (Speaking / *named only or background*)

Meliboeus, cued by Virgil as emotive and eloquent—outspoken: pushed from fatherland, farm, and leisurely interludes of watching goats graze while he lay and sang in a green bower.

- story: saw oaks struck by lightning but failed to understand the sign, now forced to flee and leave his home farm to a *Soldier, barbarian and godless.*
- craft: singer but silenced and seer-bard (old Latin *vates*) that failed to understand new signs, hence in Virgil's mind representing the end of potential for Roman epos as traditionally framed.
- clues: name rooted in Greek 'honey-song-cry,' not in bucolic epos of Theocritus but linked by old commentary to tragic myth as farmer *(georgos)* who reared *Oedipous.*

Tityrus, elderly slave (freedman?), grazer of sheep and cattle, lying in shade to sing of happy love for *Amaryllis.*

- story: in old age freed of wrong love; wanting to get free of slavery too, set out for Rome, where saw a new god and heard his oracle ordering return to work 'as before' but with more output.
- craft: player on panpipe, singer, interprets oracle, so successful seer-bard (old Latin *vates*), hence in Virgil's mind representing ambition to adapt old Greek bucolic for new myth at Rome, program implied by the oracle, 'as before, but more.'
- clues: in Greek a nickname translatable as 'Buck, Satyr, Dick'; a figure promoted to the foreground from Theocritus' background—one *Tityros* left to herd while *goatherd* courted *Amaryllis* (id. 3), another *Tityros* to sing

about oxherd's *(Daphnis')* fatal love and about goatherd saved from cruel power by bees (id. 7).

GOD AT ROME, framed by Virgil as power securing a bucolic range imagined as owing Roman religious duty—monthly payback by sacrificing tender (vulnerable and delectable) homegrown lamb.

CLUES: puts positive spin on Caesar Octavian and gives Virgil a new mythic frame for epos with hint of cost; no similar deity and no obligation to pay out sacrifice in Theocritus.

Soldier, barbarian and godless, taking over carefully cultivated farm property of citizen MELIBOEUS and framed by Virgil as extreme other; opposite of GOD AT ROME and Roman citizenry.

CLUES: troops blamed, but not their leader, Caesar Octavian, who took property to pay his army after 42 BCE; in Theocritus no such disruptive military force and loss of social order and economic base.

Amaryllis, current—affectionate—ladylove of TITYRUS.

CLUES: name in Greek means 'sparkling'; figure portrayed by Theocritus as dead (id. 4) or hidden in cave and rejecting courtship from *goatherd* while *Tityros* watched goats (id. 3)—further clue that Virgil's new bucolic improves on situations in Theocritus.

Galatea, former—rejecting and greedy—ladylove of TITYRUS.

CLUES: name in Greek means 'milky'; sea nymph flirting (id. 6) or elusive (id. 11), emblematic of Theocritus' version of bucolic now put behind.

Scene

Lone, broad-spreading beech hemmed in by flowering sonorous hedge and rocky pasture ranged by cattle with room for sheepfolds; backed by a lofty crag giving a view across a valley with tranquil farms to far horizon of blue hills.

Cues

MELIBOEUS *enters right, spots* TITYRUS *on stage laid back; abruptly stops and points with gestures cued by 'you'/ 'we'—pronouns marking contrast between the two in dialogue onstage.* TITYRUS *in reply takes cue from 'that one, his'—pronouns that point upwards to a third person, the figure of the* GOD *posted on the upper platform and crowned to suggest divinity (or, if circumstances dictate, gesture can point to Caesar Octavian in the front row).*

ME[184] Tityrus, you—lying back beneath a broad beech lid—[185] 1
are working up a wildwood muse with a meager oat.[186]
We're leaving our fatherland's borders—lands once sweet to plow:[187]

we flee our fatherland. You, Tityrus, limber in shade[188]
are teaching woods to echo "well formed is Amaryllis."[189] 5
TI O Meliboeus, a god it was who made us this repose,[190] 6
for that one always will be a god to me—his altar
often a tender lamb from our own folds will stain.
He let my cows range round, as you discern, and me
myself, whatever I wanted, play with farmfield reed.[191] 10
ME[192] Not envying I, more staring—there's distress so far[193] 11
all over fields entire. Myself, look, nanny goats[194]
I'm pushing, anxious. This one, Tityrus, scarcely draw;[195]
for just now here among thick hazels, straining hard
to give them birth, she left twin kids—troop's hope—on naked flint.[196]
This evil, if my mind had not been jinxed, I see
that often oaks foretold—by bolts from heaven struck.[197]
But still, what sort of god you've got, do, Tityrus, tell.[198] 18
TI[199] The city Rome they declare, Meliboeus, I used to reckon[200] 19
like to ours (the more fool I), for which we grazers[201]
often wean the tender nurslings from our sheep.[202]
As pups alike to dogs I'd known, as kids alike
to mothers, so I did put together with little great.[203]
But Rome 'mid other cities has raised its head as high
as cypresses raise theirs 'mid limber flowering shrubs.[204] 25
ME What so great cause was there for you to be seeing Rome?[205] 26
TI Freedom, if rather late, since art I'd lacked, looked back,[206] 27
after my beard was falling whiter when I sheared,
yet did look back and by a long time after came,
once Amaryllis got me—left by Galatea.[207]
In fact, for I'll confess, while Galatea kept me,
no hope was there of freedom nor care about my stash.[208]
However many a fattened victim left my pens
for sale and cheese got pressed in molds for a thankless city,
never heavy with cash did my right hand get home. 35
ME I stared at why, Amaryllis, gloomy, you called gods,[209] 36
for whom left fruit to dangle each from its own tree.
Hence Tityrus was gone. Themselves, you, Tityrus, pines,
themselves the springs, themselves these trees kept calling.[210] 39
TI How was I to make out? For nowhere else could I[211] 40
get out of slavery or get to know such powerful gods.
Here I saw that youth, Meliboeus, for whom each year[212]

on twice six days our offerings send up smoke.
Here to me seeking he first gave prophetic echo:[213] 44
[Go][214] "Graze your cows, boys, as before. Send up your bulls." 45
Me[215] Lucky oldster, therefore yours your countryside[216] 46
will stay and great enough for you: though naked rock[217]
and marsh with muddy rush draw shut your pasture all:[218]
no foreign feed will trouble ewes—for nursing heavy—[219]
nor evil contact from a neighboring stock do hurt. 50
Lucky oldster, here among the streams you know[220] 51
and holy springs you'll seek to take the darkling cold.
Hence, as always, from its nearby hedge your croft[221]
its willow flower grazed down by Hyblan bees—
will often lightly murmuring urge that sleep come in.
Hence under the lofty crag will the leafer sing to the breeze[222]
nor all the while will throaty pigeons, your concern,
nor doves let up their moaning from the soaring elm. 58
Ti Sooner thus grown light will deer graze upper air,[223] 59
and straits abandon fishes naked on the shores;
sooner, as exiles ranged beyond each other's bounds,
will Parthian drink Saone or German drink of Tigris[224]
than from our heart will that one's visage slip away. 63
Me[225] But we from here will go, some part to thirsty Africa, 64
some to Scythia and Oaxes snatching silt
and Britain deeply from the globe entire cut off.[226]
Look, ever—a long time after—will I stare on seeing[227]
after some summers' grain ears borders once my fathers'
and peak of paltry roof-lid piled with sod—my realms?[228] 69
Will godless soldier get these fallows so well kept, 70
barbarian[229] these croplands? Look, to what point discord's drawn[230]
us citizens forth wretched. For these did we sow fields?
Graft now your pears, Meliboeus; put on row your vines.[231] 73
Get on, once nursing herd, my nanny goats, get on.[232] 74
Not after this will I—relaxed in a verdant bower—[233]
see you far off there dangle down from a shrubby crag.
No more will I sing songs. Not with me as grazer,[234]
nannies, will you pluck clover flower and bitter willow. 78
Ti[235] Here, however, you with me at least this night[236] 79
could rest on verdant leafage. We have ripened fruit
and chestnuts soft and milk stored up compact in molds;

at last far off too farmsteads' roof peaks send up smoke[237]
and greater down from lofty hills the shadows fall. 83

Second. Framer {Corydon's trying erotic-vatic charm}

Characters (Speaking / *named only or background*)

Framer, cued by Virgil as reporting with urbane detachment a full rural scene where farmers perform their regular georgic work but grazer Corydon roams and burns with love for his master's pet slave boy.

story: in this blended bucolic-georgic range (cf.[238] the peaceful bucolic-georgic close of ecl. 1) action will be caused again by force, though not of Rome but of love.

clues: Virgil puts this frame together (composes, producing an emergent blend) with motifs drawn and varied from the previous eclogue (cf. ecl. 1). Theocritus too framed songs by others in an authorial voice (idd. 6, 11).

Corydon, cued by Virgil as an emotive slave, grazer of sheep and goats, neglecting work of pasture and farm for love of *Alexis*—a recent obsession, since once he loved *Amaryllis* (ecl. 2.14) and was noticed by *Menalcas* (ecl. 2.15).

story: had charmed an older singer, yet his singing fails to charm the desired boy, so he finally turns his mind back to farm chores left neglected because of love.

craft: honored with legacy of well-made pipe, also singing in reach for distant love as eloquently as Meliboeus in protest for loss of bucolic, georgic and civic home.

clues: frustrated love for 'well formed' boy contrasts with satisfied love for 'well formed' *Amaryllis* (ecl. 1.5) and with various love of the monster shepherd *Polyphemus* for *Galateia* (idd. 6, 11), which offered a prequel to Homer (*Od.* 9)—also comparisons with bucolic-tragic and bucolic-heroic figures.

Damoetas, old master who bequeathed a precious panpipe to a beloved boy.

story: gave the love gift of a panpipe to Corydon.

clues: represented as the bucolic authority for Virgil's version of the bucolic range, thus complements Roman authority from a new *god* (ecl. 1.45)—legacy a hint of challenge to Theocritus, also a sequel; cf. song by *Damoitas* (id. 6) challenging Homer (*Od.* 9) and kissing *Daphnis* to close.

Alexis, owner's pet boy whom Corydon fails to charm with song—the object

desired beyond bucolic reach, so provoking a stretch for the higher and more distant range.

Amaryllis, neighbor girl—ill-tempered, so unlike the beloved of *Ti* (ecl. 1), but more available than *Alexis,* so still more valuable than the unavailable female by this name in Theocritus (idd. 3, 4).

Amyntas, neighbor boy who courts CORYDON in vain.

Daphnis, grazer whose good looks CORYDON thinks he can match.

CLUES: *Daphnis* a leading oxherd and singer (idd. 1, 6, [8], [9]), so this boast hints that Virgil's new bucolic may even challenge and surpass Theocritus'.

Iollas, rivals CORYDON for *Alexis'* love (so meant as master and owner of both slaves?).

Menalcas, neighbor boy, more homely and dark (from sun while working outside?) than the house slave *Alexis;* in Greek bucolic tradition represented an alternative myth of bucolic origin, hence was configured as challenging Sicilian *Daphnis* (idd. [8], [9]).

Nymph, Spring-nymph (Naïs, Naïad), a local divinity of pools and springs.

Pallas, Athena, cited as the founder of cities that the bucolic lover scorns.

Pan, god here identified as the first to make a pipe from reeds—hint of generic origin.

Thestylis, neighbor girl, courts CORYDON and makes farmworkers savory salad, but a city servant in Theocritus (id. 2).

Scene

Bucolic-georgic range like the peaceful blend that closed the first eclogue, though beech now not one broad span but many and close together, spindly, tall, near sunny fields where farmers plow. Time from hot midday to cooling dusk.

Cues

After a brief musical interlude, the actor that played the god *and is still in place above doffs his divine regalia and like a tragic prologue sets the scene and describes the dilemma and style about to unfold on the stage below representing the blended bucolic-georgic range. Then the player of* Meliboeus *dons a mask of youth, strips to a slave tunic, and performs on cues for gesture and footing that are signaled by shifts between 'oh' and 'ah' and apostrophes pointing the finger by abrupt and exaggerated turns now to the absent boy and now to himself.*

FR[239] Grazer Corydon burned with love for well formed Alexis,[240] 1
darling of their owner, nor had anything to hope.
Only through a thick beech grove with shady tops[241]

he kept on coming. There alone he used to flaunt
these unsettled songs with futile zeal to hills and woods:[242] 5
Fr{Co[243] O cruel Alexis, you care nothing for my songs?[244] 6
You feel no pity for us? Do you push me, then, to die?[245]
Now at last too stock is seeking to take the shade and cold.[246]
Now verdant lizards at last too hide in thorny brakes[247]
and Thestylis is crushing thyme and garlic—tangy
herbs—for reapers wearied by the snatching heat.[248]
But woods along with me with throaty locusts echo
while I beneath the burning sun your traces scour.[249] 13
Wouldn't it rather have been enough to bear Amaryllis'[250] 14
gloomy wrath and haughty scorn? Or bear Menalcas—[251]
dark however he is, you how gleaming white?
O well formed boy, don't place your trust too much in hue.
White privet flowers drop off, dark hyacinths get picked.[252] 18
Yet I'm despised by you. You don't search out my sort— 19
how rich in sheep or how awash in snowy milk.
A thousand lambs of mine are ranging Sicily's hills;
milk I don't lack in summer fresh and winter too.[253]
I chant[254] what Amphion would, whenever he called livestock,[255]
Amphion styled Dircean on Actaeon's Aracynthus;[256]
and I'm not so ill-formed, I saw myself just now at the shore,[257]
when calm from winds the sea stood still. Nor Daphnis would
I fear (though you were judge), if copies never trick.[258] 27
O, might it only please you in paltry countryside 28
to dwell with me in groundling huts and go shoot deer[259]
and drive with verdant mallow twig my troop of kids![260]
Along with me in woods you'll mimic Pan in singing[261]
(Pan first to join together several reeds with wax[262]
arranged. Pan cares for sheep and for sheep's masters)
nor should it shame you with a reed to rub your little lip. 34
To get to know these same things, what did Amyntas not do? 35
I've got—composed of seven unequal hemlock stalks—[263]
a panpipe, which as a gift Damoetas gave me once
while dying and declared: "Now this one has you next."[264]
Declared Damoetas. Foolish with envy Amyntas looked.[265] 39
Besides, a duo that I found in a tricky valley— 40
little wild bucks, their hides still sprinkled now with white—
that dry two ewe's teats daily: them I'm keeping for you,
though to get them from me Thestylis long since appeals;

and she will yet, since paltry you find gifts from us. 44
Out here come,[266] well formed boy. For you, look, nymphs bring lilies[267] 45
in basketfuls. A spring-nymph gleaming bright, while plucking
you pale violets and poppies' topmost heads,
with flowers of sweetly tangy dill narcissus yokes.[268]
Then weaving in wild cinnamon and other urging herbs[269]
she paints soft hyacinths with yellow marigolds.
Myself I'll pick out peaches hoary with tender down[270]
and chestnut kernels that my Amaryllis loved.
I'll add on waxy plums—honor for this fruit too—[271]
and, laurels, you I'll pluck and you beside them, myrtle,
since set in this way you will mingle urging scents.[272] 55
Corydon, you're country. Alexis doesn't care for gifts,[273] 56
nor, if with gifts you'd challenge, would Iollas concede.[274]
Woe! Woe! What have I wished me, wretched? Lost, I've sent
hot southern wind to flowers and boars to limpid springs. 59
Whom do you flee, ah, mindless? Gods as well have dwelt[275] 60
in woods and Trojan Paris.[276] Pallas herself let care
for citadels she set. Let woods before all else please us![277]
Grim lioness after wolf; himself wolf after nanny;
gamy nanny chases after flowering clover,
Corydon after you. Their own pleasure pulls each one.[278] 65
Look how bullocks bring back plows hung down from yokes 66
and sun the growing shadows doubles as it goes.[279]
Yet me love burns: what measure would there be for love? 68
A Corydon,[280] Corydon, what mindlessness has taken you off?[281] 69
Your vine's half-reckoned with, leafy, not yet pruned on its elm.[282]
Why don't you rather at least prepare to finish weaving
something use requires from withies and soft rush?[283]
You will find, if this one scorns you, another Alexis. 73

Third. Menalcas and Damoetas {Palaemon: erotic-vatic growth to universal frame}

Characters (Speaking / *named only or background*)

Menalcas, young owner of cattle, sheep, kids, but not in charge.
story: gossipy lover of boy and girl and song, nosy neighbor.
craft: via *Conon* and *Phoebus* (aka *Apollo,* one of the gods used in propa-

ganda by Caesar Octavian)—astronomical and prophetic—competes in a riddling contest like old seer-bards (*vates,* nn. 98, 99, 151).

CLUES: name recalls a herder rated less attractive than the desired boy (ecl. 2); also in a bucolic poet following Theocritus represented an alternative origin to bucolic tradition, hence a challenger that loses to *Daphnis* (idd. [8], [9]).

DAMOETAS, hired hand (slave?) looking after others' cattle, sheep, and goats.

STORY: gossipy lover of girls—rustles livestock and gets into singing matches.

CRAFT: claims goat as prize for a singing contest (hint of the origin of tragedy as goat song); competes in a riddling contest like old seer-bards (again, *vates,* nn. 98, 99, 151); linked too with powerful singing via *Orpheus* and *Jove* (i.e., *Jupiter,* ruler of gods and used in propaganda of Caesar Octavian).

CLUES: name recalls the dead master and the analogy between inheritance and poetic tradition (ecl. 2), thus provokes more queries about similarity and difference—does Virgil imagine a time prior to the previous eclogue, a prequel, in the manner of Theocritus, who imagined the *Cyclops* as youthful at a time before the story as recounted by Homer? But would such a retreat in time harmonize with the hint of maturing in the figure of MENALCAS?

PALAEMON, neighbor with Greek name but familiar with old Latin *Muses (Camenae).*

STORY: happens onto squabble, gets warned to pay close heed.

CRAFT: attuned to *Camenae,* so rooted in Italian countryside and able to demand the kind of song they love—shifting back and forth between singers—a form, however, that recalls the exchanges of speech in Greek epos—both bucolic (Theocritus) and heroic (Homer).

Aegon, 'goatish,' off making nice with *Neaira* so that she won't prefer MENALCAS, left his sheep for DAMOETAS to keep.

CLUES: in Theocritus was an owner of cattle who left his flock in care of *Korydon* while off beyond the bucolic range to get glory in the Olympic games (id. 4).

Alcimedon, craftsman of cups divinely carved from beechwood that depict *Conon,* astronomer in the court of Alexandria (3rd century BCE), and *Orpheus,* mythic poet of power to move nature (cf. n. 191).

Amyntas, boy loved by MENALCAS, though was name of would-be lover scorned by CORYDON (ecl. 2).

Amaryllis, one of the flirts of DAMOETAS (varying from ecll. 1 and 2 and from Theocritus, idd. 3 and 4).

Bavius and *Maevius,* city poets deserving scorn.

Camenae, nymphs of a spring just outside Rome—invoked in the first Roman literature as native Latin powers replacing Greek *Muses* (cf. nn. 782–85). Invoking them here, Virgil claims to recover old Latin poetics for new Roman myth.

Damon, lost his goat in a contest with DAMOETAS but would not pay; name recalls Greek musical theorist.

Daphnis, hunter with reeds made into arrows, not panpipe (cf. exemplary beauty, ecl. 2; but role as hunter calling wild animals, id. 1).

Galatea, flirts with DAMOETAS—once wasteful love to *Tityrus* (ecl. 1.30, 31) and nymph variously elusive and flirtatious (idd. 6, 11).

Iollas, rival for love of *Phyllis*—owner? (ecl. 2).

Meliboeus, known to speakers yet not owner of this flock: hint of time prior—prequel—to the first eclogue?

Micon, owner? keeper? of vineyard (georgic range) vandalized by DAMOETAS; goats damaging vines at root of tragedy ('goat song').

Phyllis, girl loved by *Iollas* and DAMOETAS; name of queen in Thrace turned into almond tree, also suggests Greek 'leaf' (Servius).

Pollio, city poet-lover of bucolic muse and maker of tragedies (cf. goat song of DAMOETAS).

Tityrus, just a grazer of goats, not sheep and cattle—another hint of a prequel to first eclogue?

Scene

Spring countryside blending georgic fields and bucolic woods: universal flowering. Grassy bucolic plot for sitting close to ancient bucolic beeches and georgic vineyard.

Cues

Short musical riff as the Framer, *who reacted to* Corydon's *restless shifts with sweeps of arms and pointing hands, withdraws. Meanwhile the player of* Tityrus—*donning the mask of a middle-aged man—advances to play* DAMOETAS. *His approach provokes the figure still on stage: reflective* Corydon *suddenly turns into inquisitive and possessive* MENALCAS, *sparks insults that build until the ruckus attracts the former* Framer, *now dressed in a farmer's broad hat. He ushers all to sit on grass for symmetrical but still snappy trade, shifts back and forth, in songs.*

MN[284] Declare me, Damoetas, whom's the herd is: Meliboeus'?[285] 1

DA No, really Aegon's; Aegon handed me it just now.

MN You sheep, as always, malnursed herd: while he himself[286]
feels up Neaira, fearing she'll like me, not him,
right here an outcast keeper twice an hour milks ewes—
from the herd their very sap gets drawn, their life from the lambs. 6
DA A bit more sparely (mind!) toss manly men that talk. 7
We know who did it to you (while billy goats crossed their eyes)
and in what shrine (but—making it happen—the Nymphs just laughed).
MN That was then, I suppose, when me they saw with an evil
hook cut into Micon's trees and fresh young vines.[287]
DA Or here beside the ancient beeches when you shattered[288]
Daphnis' bow and arrow reeds, which, mean Menalcas,[289]
you when seeing given the boy, not only grieved
but, if you had not somehow harmed, you would have died. 15
MN What should owners do, when thieves dare try for such? 16
Did I not see you, rascal, plot to steal his buck
away from Damon, even though Wolfie barked and barked?
And when I shouted, 'Where's that fellow sneaking to?
Tityrus, push your troop!' you lurked behind the sedge. 20
DA Though I beat him in chanting, he wasn't going to pay[290] 21
the billy goat my panpipe earned by making songs.[291]
If you don't know, that goat was mine: as much himself
did Damon confess to me, but said he couldn't pay.
MN You beat him with music? When ever did you possess
a panpipe yoked with beeswax? Didn't you used to strew[292]
your wretched song in sleazy streets with shrieking straw.[293] 27
DA So don't you want us then to try in turns what each 28
can do? So you will not beg off, I stake this youngish
cow—she fills the milk pail twice, her udder feeds
two calves. Declare with what pledge though you'd challenge me.[294] 31
MN Nothing from the troop would I dare stake with you. 32
At home there's father, there's his fresh and nasty wife:
two times a day both count the herd, he even kids. 34
But that which you'll yourself confess by much the greater 35
(since this craze amuses you), I will stake cups
of beechwood made, divine Alcimedon's chiseled work,[295]
where a limber vine—inscribed above by the making lathe—
with ivy growing green its straggling clusters garbs:
midpoint two figures, Conon and who was the other[296]
that with his measuring rod for the peoples marked the globe[297]

entire—what times have reapers, what bent plowmen have.[298]
Nor yet have I set lips to them, but keep them stored. 43
DA Two cups the same Alcimedon likewise made for me 44
and folded all their handles round with soft bears breech[299]
and Orpheus set midpoint and woods going after him;[300]
nor yet have I set lips to them, but keep them stored.
Yet if you still look to the cow, no use that you praise cups. 48
MN Not today will you get off; I'll come wherever you call. 49
Let hear this only . . . Well? . . . Who's coming? Look, Palaemon.
I'll make it so that you bait no one else with talk.
DA So push, if you've got anything. Delay from me there's none:[301]
I flee from no one. Only, neighbor Palaemon, put
these things—no little matter—back in your deepest mind. 54
PA[302] Declare since we've sat down together on forage soft.[303] 55
and now all fields, now all the trees are giving birth,[304]
now woods are leafing out, the year's now most well formed.[305]
Take up, Damoetas; you from there, Menalcas, go.[306]
In shifts declare: in shifts Camenae love their songs.[307] 59
DA[308] From Jove our Muse first took: all are full of Jove.[309] [4] 60
He takes care of lands. My songs are his concern.[310]
MN But me Phoebus loves; for Phoebus always I've
his gifts on hand of laurel and hyacinth's urging blush.[311] 63
DA[312] With an apple Galatea seeks me—gamy girl—[313] [12] 64
and flees to willows, yet desires to be seen before.
MN Amyntas, my fire, volunteers himself to me,
so Delia soon to our dogs will not get better known.
DA For my Venus I've got gifts, since I myself marked out
the place where soaring pigeons heaped together a nest.
MN Whatever I could, I sent the boy—picked from a wildwood
tree, ten apples, golden: others tomorrow I will.[314]
DA O how often and what to me has Galatea uttered!
Winds, some part to the ears of the gods may you bear back![315]
MN What good that you at heart, Amyntas, don't spurn me,
if, while you go after boars, I tend the nets?[316] 75
DA[317] To me send Phyllis, Iollas; the birthday party's mine.[318] [8] 76
When I kill a youngish cow for harvest, come yourself.
MN Phyllis I love before others; for when I left she wept
and long said, 'Well formed Iollas, fare you well! Fare well!'
DA Gloomy is wolf for stalls, for ripened harvests rains,[319]
for trees the winds, for us the wrath of Amaryllis.

Mn Sweet for plantings is moisture, arbutus for kids when weaned,
limber willow for nursing herd, for me Amyntas. 83
Da[320] Pollio loves our Muse, however countrified; [8] 84
Pierian Muses graze your reader a youngish cow.[321]
Mn Pollio makes fresh songs himself too; graze a bull[322]
that soon would seek with his horn and scatter sand with his feet.
Da Who loves you, Pollio, come where he delights you've come![323]
for him let honey flow, harsh bramble bear sweet balm.[324]
Mn Who hates not Bavius, let him, Maevius, love your songs;
and foxes let him likewise yoke and milk he-goats. 91
Da[325] Boys that pick the flowers and berries near ground growing, [12] 92
oh! flee from here where cold in the forage lurks a snake.[326]
Mn Spare, sheep, to march too far: the riverbank's not rightly
trusted; even your ram himself now dries his fleece.
Da Tityrus, fling your grazing nannies back from the stream;[327]
myself, when it comes time, I'll wash them in the springs.
Mn Push, boys, your ewes: if heat has taken away their milk,
as just now happened, vainly we'll mold teats with hands.
Da Woe, woe, how thin a bull I've got in vetch that's fat!
The same love ruins both the stock and the master of stock.
Mn These sure—nor love the cause—can scarcely stick to bones;
some evil eye bewitches me my tender lambs. 103
Da[328] Declare in what lands—and you'll my great Apollo be—[329] [4] 104
the span of sky no ampler than three ells would spread.[330]
Mn Declare in what lands do flowers get born inscribed with names
of kings and Phyllis just for yourself alone you'll get.[331] 107
Pa[332] Not ours to settle between you two disputes so great: 108
both you and he are worthy the cow and whosoever[333]
either fears loves—even when sweet—or tries though bitter.
Close at last the rills, boys: meadows have drunk enough.[334] 111

Fourth. Framer: Seer-Bard {vatic song of new Roman hero ≈ Fates}

Characters (Speaking / *named only or background*)

Framer, looks back and down on bucolic trees—unlike *Palaemon* (ecl. 3), who found bucolic-georgic singers worthy, thus like the urbanely disdainful *Framer* (ecl. 2.1–5).

STORY: excited by birth envisioned as a heroic catalyst for universal change, thus tries to persuade an infant boy to take hold in the right way.

CRAFT: eloquent and pushy seer-singer-bard (old Latin vatic voice renewed).

PARCAE ('Sparing Ones,' Latin for *Fates*), goddesses that set fate (*fatum,* 'spoken destiny') for an infant (*in* + *fans,* 'not speaking') when first it speaks *(fatur).*

CLUES: imagined by Catullus spinning thread and singing about the future brutality in war at *Troy* of *Achilles* at the wedding of his parents, *Peleus* and *Thetis,* following the former's return from sailing on the *Argo* to obtain the *Golden Fleece* (Catull. 64; nn. 806–12).

Boy, infant sent from heaven as an increase of *Jove,* sc., *Jupiter,* father and ruler of gods and men (linked in propaganda with Caesar Octavian; nn. 65–67) yet portrayed as born of a mortal *mother.*

Apollo, aka *Phoebus,* god of seers (a patron god of Caesar Octavian; cf. ecl. 3.62) and father of the legendary first poet, *Linus.*

Calliope, the muse of heroic epos, one of the nine daughters of *Memory* by *Jove* and the mother of the powerful singer *Orpheus.*

Linus, a son of *Apollo,* inventor of verse and music, teacher of *Hercules* and *Orpheus.*

Lucina, goddess of childbirth, because she brings to light [*luc-*], aka *Diana,* sister of *Phoebus Apollo.*

Pan, Arcadian god—a power in the bucolic range (ecl. 2; idd. 1, 7; Plato *Phaedrus*), invented pipe (ecl. 2, id. 1).

Pollio, fan of bucolic song and tragic poet (ecl. 3) but here hailed as a Roman magistrate—*consul,* the office he held in 40 BCE—and negotiator of peace between the factions of Caesar Octavian and Marc Antony.

Sicilian Muses, sc., Theocritean, a reductive reference to the first three eclogues, ignoring how Virgil has upstaged Theocritus and pushed far beyond even his most generous and rich bucolic-georgic blend (id. 7).

Scene

Rome (?), since the BARD *wants woods worthy of a Roman consul, hails a consul and seeks to charm a boy imagined as freshly born and destined to rule the whole world.*

Cues

Martial music as the two singers withdraw. The actor that has just played Palaemon *now tosses his farmer hat to the wings, strides forward, and with grandiloquent gestures belts out urgent pleas cued by pronoun shifts.*

Fr[335] Sicilian Muses, let us sing a bit greater songs.[336] 1
Trees and groundling tamarisks do not please all.[337]
If we're to be singing woods, let woods get consul worthy.[338] 3
The final age of Cumae's song at last now's come.[339] 4
The centuries' great row is getting born afresh.[340]
At last the Maiden too comes back and Saturn's realms.[341]
At last fresh offspring gets sent down from lofty sky.[342] 7
You at least this boy being born, by whom iron people 8
first will cease and golden rise through the world entire,
help, chaste Lucina—your Apollo at last now reigns.[343] 10
With you then consul, Pollio, will this worthy age[344] 11
come in and great months will take up their forward march.[345]
With you drawing also, if from our crime some traces stay,[346]
erased they'll set lands loose from nagging forms of fear.[347] 14
He will take up the life of gods and see the gods[348] 15
with heroes mingled and himself get seen by them
and rule a globe by fathers' manhood forced to peace.[349] 17
But[350] earth will—care free—pour you, boy, first little gifts[351] 18
of ivy ranging everywhere with cyclamen
and smiling bears breech mingled with Egyptian beans.[352]
Themselves will nanny goats bring home their teats with milk[353]
full-stretched and livestock will not need to fear great lions.
Cradles by themselves will pour you urging flowers.
The serpent perish and deceptive poison forage
perish, sweet Assyrian balm get common born.[354] 25
But once[355] you pick and read at last of heroes' praise 26
and parents' deeds and get to know what manhood is,
the field will yellow bit by bit with ears grown soft
and grapes blush dangling down from carefree briars;
and hardened oaks will sweat out honey like the dew. 30
Some few, though, traces will survive of ancient fraud—[356] 31
the sort to bid with boats insulting Thetis, girdling[357]
towns with walls and splitting furrows into earth. 33
Another Tiphys then there'll be and other Argo[358] 34
that transports picked heroes, likewise other wars[359]
and still again to Troy a great Achilles sent.[360] 36
Hence,[361] when age firmed up at last makes you a man, 37
transport will concede its war with sea nor sailor
pine exchange trade goods: all earth will bear all things.[362]

No ground will suffer hoes, no vineyard reckoning hook,[363]
the oaklike plowman too at last loose yokes from bulls,
nor wool still learn to fake a various reach of hues,
but ram himself change fleece in meadows—saffron yellow
now at last and at last now purple's urging blush.
Vermilion of its own accord will clothe the grazing lambs. 45
"Run centuries such,"[364] the Parcae to their spindles have declared—[365] 46
concordant in their fateful statements' staying rule.
Step up (the time at last will be) to, oh, great honors,[366]
offshoot dear of the gods, great growth of father Jove.[367] 49
Look how the world keeps nodding with its incurved mass—
both lands and tracts of sea and sky poured forth.
Look how all take joy in the century still to come.[368] 52
O[369] then for me may a long life's final part still stay 53
and breath as much as will be enough to declare your deeds!
Not me with songs will Orpheus from Thrace defeat[370]
not Linus, though this his father, that his mother help—[371]
Orpheus Calliope, Linus well formed Phoebus.
Pan even, if he challenge me (Arcadia as judge),[372]
Pan (even Arcadia judging) would declare his own defeat.[373] 59
Take[374] up with a laugh, little boy, to get to know your mother:[375] 60
to your mother long discomforts these ten months have brought.
Take up little boy: whoever for his parent has not laughed,[376]
him no god deems worthy of board nor goddess of bed.[377] 63

Fifth. Menalcas and Mopsus {vatic voices: Daphnis up as new god}

Characters (Speaking / *named only or background*)

Menalcas, elderly, authoritative, satisfied to settle in familiar shade.

- story: loved by Daphnis, whom he now hails as a new god protecting countryside.
- craft: singer-seer-bard *(vates)*—producer of a long-praised song.
- clues: the name raises issues of relatedness to bucolic tradition (idd. [8], [9]) and to earlier stages in the book, e.g., here not young and scrappy as in the third eclogue: does aging by a character (metaphor of maturation, biographical analogy) hint that the fifth eclogue must be interpreted as a sequel to the third? Does an aging character or motif (e.g., 'old beeches') imply development in the book?

Mopsus, a goatherd youthfully innovative, ambitious, thin-skinned, and contentious.

story: in fresh grief mourns Daphnis as a lost protector of the countryside and culture hero who invented Bacchic rites.

craft: singer-seer-bard *(vates)*—has just now freshly written songs on green beech bark (sc., the book).

clues: name prompts discovery or memory that after the war at *Troy* (hence as a sequel to Homer) one *Mopsus* was said to have defeated the Homeric seer *Chalcas* in a divining contest: told in a short epos that may have revised and challenged an earlier version—Hellenistic Greek by Euphorion of Chalcis, brought over into Latin by Virgil's friend C. Cornelius Gallus. Also the name of a seer (bird wise: ornithologist, augur) who sailed with the *Argo* and died before arriving home.

Daphnis, dead singer-seer-bard here amplified into a culture hero with powers to enrich the bucolic and georgic ranges, resembling *Bacchus,* the god of wine and theater—used in propaganda by Marc Antony, who rivaled for power Caesar Octavian.

story: oxherd carried off by *Fates,* requires an epitaph inscribed on a tomb but becomes a fructifying god demanding regular sacrifice.

craft: singer-seer-bard.

clues: the lament for dead Daphnis and praise of his elevation to divine state form a sequel to Theocritus, who reported the dying words and death of the oxherd *Daphnis* (id. 1)—as a sequel boldly Romanized by the allegorical reference to the death and divinization of Julius Caesar. (For a similar shift from mortal to divine, cf. an Alexandrian queen's hair transformed into a constellation, ecl. 3.39–40.)

Aegon (ecl. 3), *Alphesiboeus* (ecl. 8), *Damoetas* (ecll. 3, 2), drawn together into bucolic cohort to celebrate *Daphnis* as a new god.

Amyntas, faulted as foolish enough to match himself with *Phoebus* like the satyr *Marsyas,* whose challenge to *Phoebus* got him skinned alive.

clues: cf. ecll. 3 (beloved) and 2 (unloved).

Antigenes, failed suitor of Mopsus.

Tityrus, assigned to keep goats while others sing (cf. ecl. 3), hence this scene is imagined as somehow apart from or prior (prequel) to the time and place of the old oxherd and singer *Tityrus* authorized by a *god* at Rome (ecl. 1).

Scene

Familiar shade (cf. ecll. 2, 1) declared shifty by the ambitious Mopsus *in his push to get to a vine-wreathed bower (cf. the lost bower of* Meliboeus, *ecl. 1).*

Cues

Solemn music as the Framer *from stage left moves toward* Menalcas, *in the mask now of old age, who has entered and taken a stand front and center, from which hesitantly he queries the other, provoking* Mopsus *to reply and draw them both back and upstage to the center rear and the vine-wreathed bower.*

Mn[378] Why haven't we, Mopsus, since together we've come, both good,[379] 1
you to puff light reed pipes, I to declare verses,[380]
why not sat down right here where hazels mingle with elms?[381]
Mo You're the greater. To you, Menalcas, it's fair I hearken,[382]
whether in shadows shifty from ever stirring breezes[383]
or rather get on up to the bower: look where the wildwood[384]
vine has sprinkled clusters sparsely around the bower.[385] 7
Mn Amidst our hills, alone Amyntas challenges you. 8
Mo So what, if he himself with song would challenge Phoebus?
Mn Take up first, Mopsus, if you've got some *Fires of Phyllis*[386]
or any *Alcon's Praises* or *Disputes of Codrus*.[387]
Take up, while Tityrus safely keeps your grazing kids.[388] 12
Mo Indeed these songs, which I just now wrote out 13
on verdant bark of beech and marked in measuring shifts,[389]
I'm going to try out: you then bid that Amyntas challenge.[390]
Mn As much as limber willow cedes to pale green olive,
as much as lowly nard to beds of scarlet rose,
by so much, in our judgment, Amyntas cedes to you.
But, you boy, cease from more: we've gotten up to the bower. 19
Mo[391] Daphnis—by cruel death snuffed out—the Nymphs bewept 20
(you, streams and hazels, bearing witness to the Nymphs) [4a]
while having closely hugged her own child's wretched corpse
his mother calls the gods and stars of heaven cruel.[392] 23
Not in those days, Daphnis, did anyone push their cows well-fed[393] 24
to the cold of streams, nor any four-footer even so much[394] [5b]
as take a sip from a brook or touch the forage turf.
Daphnis, even Punic lions gave a groan
at your departing—echoed by wild hills and woods.[395] 28
Daphnis even arranged to yoke for charioteers 29
Armenian tigers and to draw up Bacchus' troupes [7c]
and weave soft leaves around the limber thyrsis shafts.
As vines to arbors grant their worth, as grapes to vines,[396]
as bulls to troops, as growing crops to fat plowed lands,

so you all worth to yours. When the Fates had taken you off,[397]
Pales left the fields herself and likewise Phoebus left.[398] 35
In furrows, where full grown barley seeds we'd often set, 36
unnurturing darnel and barren oats are getting born.[399] [4d]
Instead of violets soft, instead of purple narcissus,
thistles rise and thorn bush with its pointed spikes. 39
Sprinkle ground with leaves, draw shadows over springs, 40
you grazers (Daphnis sets such things on his behalf), [5e]
and make a mound, and on the mound inscribe a song:
DAPHNIS·I·IN·WOODS·KNOWN·HENCE·TO·HEAVEN'S·SIGNS
KEEPER·OF·WELL FORMED·TROOP·MORE WELL FORMED·MYSELF.[400] 44
MN Such is your song for us, o poet like a god, 45
as sleep on turf for the weary, as to put out thirst
through seething summers by sweet water's leaping rill.
Not only with reeds you match your master, but with voice;[401]
Lucky boy, you'll now be another after him.[402]
Yet we'll declare in turn for you these songs of ours
whatsoever way and lift to the stars your Daphnis—
up to the stars bear Daphnis. Us too Daphnis loved. 52
MO For us could anything be more great than such a gift? 53
Himself the boy was worthy of chanting and those songs[403]
of yours a long while now had Stimichon praised to us.[404] 55
MN[405] Bright Daphnis stares at Mount Olympus' foreign sill[406] 56
and sees beneath his feet the clouds and heaven's signs.[407] [4A]
Therefore brisk pleasure grips the woods and rest of country—[408]
Pan and grazers and the girls that live in oaks. 59
No wolves work up their tricks for livestock, nor do nets[409] 60
work up deceit for deer: good Daphnis loves repose.[410] [5B]
Themselves with joy the unshorn hills their voices fling[411]
to heaven's signs. Themselves now crags, now trees themselves[412]
sing out the songs: "A god, Menalcas, he's a god!"[413] 64
Be good and prospering (Oh!) for yours! Aha! Four altars:[414] 65
look, for you two, Daphnis, two for Phoebus: offerings[415] [7C]
I will stand for you each year—two cups of fresh[416]
milk foaming and of fatty olive two big bowls—
and I'll from vessels pour fresh nectar—island wines—
and first off cheer with copious Bacchus banquet feasts,
when cold, before the hearth, when harvest time, in shade. 71
For me will chant Damoetas, Aegon too from Crete; 72
Alphesiboeus mimic satyrs' tireless leap. [4D]

These always yours will be, when we pay again to Nymphs[417]
their yearly vows and when with rites we scour farm fields.[418] 75
While boars love hilly yokes and fish love running streams,[419] 76
while bees get grazed on thyme, while locusts graze on dew, [5E]
always will your honor and name and praises stay.[420]
As to Bacchus and Ceres, so to you each year
will field hands vow: you too with vows fulfilled will bind. 80
Mo What shall I give to you, what gifts for such a song? 81
For not so much please me the hiss of coming southern[421]
wind or shorelines harshly struck by surf or streams
that run full out their course down valleys strewn with stones. 84
Mn We confer on you before this brittle hemlock pipe: 85
this taught us "Grazer Corydon burned for well formed Alexis,"
this same one taught "Whom's the herd is: Meliboeus'?"[422]
Mo But you take up the staff Antigenes did not get,
when often he used to ask (and then he was worthy of love)—
well formed with even-matching knots and bronze, Menalcas.[423] 90

Sixth. Tityrus {vatic Silenus ≈ Phoebus}

Characters (Speaking / *named only or background*)

Tityrus, grazer of sheep.

- story involves craft: tells that he first found the bucolic range worthwhile but then tried singing in the heroic-civic range, only to get drawn down by an oracular order from Cynthius, (sc., Apollo as worshiped on the Aegean island of Cynthos); so now he will leave the highest range to others and draw back down to the middle range.
- clues: name Tityrus and oracle from a god recall how Virgil opened and first authorized his book. That first oracle ordered return to the bucolic past with added growth.[424] This oracle orders withdrawal from the highest range and limits growth to the middle range. That first god was new and political, Roman (sc., Caesar Octavian). This god is traditional and poetic (though linked with Caesar Octavian). That first *Tityrus* was assigned cattle and sheep (the highest and middle bucolic values). This Tityrus is given only sheep but fat, sc., authorizing fullness although in the middle range.

Pierian Muses, invoked to honor a tragic poet (ecl. 3) and now to tell the story of a tragicomic, satyresque song characterized as extracted and seduced from the following speaker:

Silenus, seer-singer-bard, hung over from an overdose of *Bacchus* (sc., wine, by metonymy) and forced to cough up a song that reports diverse voices, among them

Pasiphaë, an ancient queen of Crete engaged in a histrionic if not quite tragic plea for help to hunt the white bull for which she lusts; then also the contrasting voice of

Linus, an old poetic inventor and mentor newly instructing *Gallus* to leave love elegy to write epos about the origin of a wood sacred to Apollo, the god revealed at the end as the originator of all the singing overheard by the river

Eurotas, which mingles with the river Alpheus at their sources high in the mountains of Arcadia and which bade that all *Apollo* sang get remembered by plants growing along its borders—

Laurels, the tree into which the nymph Daphne changed to escape the rape attempted by the lascivious god

Apollo, who draws Tityrus down to the middle range from ambition for the highest range, gets challenged by the singing of Silenus, although it originated from him, and originally pleased the gods by working up the whole song in challenge to the music of the heavenly spheres.

Aegle, flirtatious nymph of a spring (*naïad,* cf. ecl. 2).

clues: 'fetter' and 'gleam' are meanings suited to her role in seducing song.

Chromis and *Mnásyllus,* eager for song, whether *satyrs* with old Silenus from the troupe of *Bacchus* or *herdsmen* allowed intercourse with the troupe.

clues: *mna-* implies 'remind' and 'remember' in Greek; *chrom-,* 'loud sound' or animal 'neigh' or 'grunt' to rouse the drunken singer from sleep.

Evening, aka Greek *Hesperus* and Latin *Vesper,* also, by metonymy, *Evening Star.*

Thalia, a muse and a grace (Hes. *Theog.* 77, 109: name meaning 'festivity' or 'abundance').

Varus, Roman military man whose name means 'bent' or 'diverse,' suited to serve the programmatic bent imposed by Apollo.

Scene

Not spelled out for Tityrus, *though his history is linked with woods and grazing (implying the bucolic range of ecll. 3–1); however,* Silenus *is said to sprawl in a bower; cf. the ideal bucolic site lost by* Meliboeus *(ecl. 1) and reached again with a push from* Mopsus *(ecl. 5). The singing is said to keep up until shut down by the* Evening Star *(cf. closure by motif of day's close, ecll. 2, 1).*

Cues

Bacchanalian music with tambourines and shrieking pipes as the Menalcas *figure trudges off with the knotty staff and the* Mopsus *figure comes forward fingering the retrospective panpipe.* TITYRUS *in somewhat chastened tones begins to recount the vicissitudes in his poetic fate, then with growing confidence appeals to* Muses *(statuary in niche). At this point (ecl. 6.13) an actress might rush in to perform the* Muses' *part and tell* TITYRUS *the rest of the tale, taking the cues for emphatic and agitated voicing—bravura con brio—that spring from the text and rise to a tragic flurry of shrieks and flight (ecl. 6.74–81). After the climax, the narrator could intervene, sum up, and close (ecl. 6.82–86).*

TI[425] At first with verse of Syracuse our Thalia deemed[426] 1
play worthy; neither did she blush to dwell in woods.[427]
When I was singing of kings and combats, Cynthius tweaked[428]
my ear and warned, "A grazer, Tityrus, it behooves
to graze his sheep fat, but declare a down-drawn song."[429] 5
Now (for you'll have plenty, Varus, such as will[430] 6
declare your praises and set down your gloomy wars)[431]
I'll work up a farmfield muse with a meager reed.[432]
Forbidden songs I don't sing. Though if someone picks these too,[433]
if anyone taken by love reads, you our tamarisks, Varus,[434]
you all our grove will sing; nor is any plot more dear[435]
to Phoebus than one that's written Varus' name on top. 12
Push through, Pierians.[436] 13

TI{PI[437] Two boys—Mnásyllus and Chromis
saw Silenus lying sprawled in a bower asleep,[438]
his veins as always puffed by the Bacchus of yesterday,[439]
only that—from his head slipped far—his wreaths too sprawled[440]
and heavy his ewer hung from its handle worn by use.
They—by the oldster often beguiled with hope of song—
step to and throw on shackles from the wreaths themselves.[441] 19
To them—still fearful—Aegle allies herself and strikes:[442] 20
Aegle loveliest of spring-nymphs paints him—seeing
at last[443]—his brow and temples with berries red as blood.
He at the guile, though laughing, "Shackles for what do you plait?
Unloose me, boys. Enough as it is to seem you could.[444]
The songs you wish for, get to know; for you, the songs,
for her other goods in trade." He at once takes up himself.[445] 26
Then[446] truly you'd see fauns and wild beasts play in counted 27

cadence, then hardheaded oak trees shake their tops.[447]
Nor does Parnassus' crag delight so much in Phoebus,[448]
nor Rhodope and Ismarus so much at Orpheus stare.[449]
For[450] he was singing that throughout the great void pushed[451]
had been the seeds of lands and air and sea and limpid[452]
fire at once; that from these firstlings warp-rows grew[453]
together—all and itself the world's still tender globe.[454]
Then soil led on getting hard and closing Nereus off[455]
from Sea and taking bit by bit the forms of things;[456]
at last too lands are stunned as sun starts fresh to shine
and deeper fall the rains from clouds moved ever up,
when woodlands undertake at first to rise and when[457]
sparse creatures range through hills not knowing yet nor known.
Hence[458] the pebbles flung by Pyrrha, Saturn's realms[459]
(he relays) and birds of Caucasus and how Prometheus stole.
To these he yokes at what spring sailors shouted "Hylas's[460]
been left," so all the shore would echo, "Hylas, alas!"
Also lucky if livestock never had there been,[461]
Pasiphaë he comforts for a snow-white bullock's love.[462]
T1{P1{S1[463] Ah! maid malnursed, what mindlessness has taken you?[464]
With bogus mooing Proeteus' daughters filled farm fields,[465]
yet not a one went after bedding down so base
with beasts, however much for her neck she feared the plow
and often searched her brow, though smooth, in dread of horns.
Ah! maid malnursed, now you are ranging over hills[466]
while he—his snowy flank on hyacinth softly propped—
his pale green forage chews beneath a dark holm-oak[467]
or goes for one of the great troop's cows.
T1{P1{S1{Pa "Close off, o Nymphs,[468]
o Nymphs of Netting, close now at last the glens of groves:[469]
if by chance some heifer's ranging tracks should bring
themselves before our eyes; or if it chance that him—[470]
taken by verdant forage or going after stock—[471]
down through to Gortyn's stables any bossies draw."[472]
T1{P1 Then he sings the girl that stared at Evening's daughters' apples,[473]
then he wraps the sobbing sisters of Phaëthon round with bitter
mossy bark and rears them as alders tall from the soil.[474]
Then[475] next sings Gallus ranging near Permessus' streams
how one of the sisters drew him up Aonia's hills[476]
and how to him—a man—rose Phoebus' chorus all,

how grazer Linus—hair with flowers and bitter parsley graced—[477]
declared with godlike song to him what he should sing:
"To you these reeds (look, take them up) the Muses give,[478]
that they to Ascra's oldster gave before, with which[479]
enchanting he would draw stiff ashes down from hills:
with these by you let Grynia's grove's rise get declared,[480]
so there's no glade where more Apollo flaunts himself." 73
T1 What should I talk of? Nisus' Scylla that fame went after,[481] 74
how, her gleaming loins bound up by barking frights,
she baited Ulysses' boats and on the engulfing deep,
with (ah!) her sea-born dogs at fearful sailors tore?[482]
Or how he spun the yarn of Tereus' limbs exchanged:[483]
what meals him Philomela fed, what gifts prepared,
with what haste he sought sites unwreathed and on what wings[484]
before—malnurtured—hovered over roofs once his?[485] 81
All[486] he sings that once, while Phoebus worked them up,[487] 82
Eurotas heard entranced and bade that laurels learn[488]
outright (the valleys struck relay to heaven's signs),[489]
till Evening's star bade pushing sheep to folds and relaying[490]
counts and (though Olympus pined for more) marched forth.[491] 86

Seventh. Meliboeus {Daphnis and Arcadians: Corydon—restraint up // Thyrsis—vatic growth downed}

Characters (Speaking / *named only or background*)

Meliboeus, configured now as a grazer of goats, sheep, and cattle, also as a farmer engaged in seasonal work, thus no longer as a citizen displaced by force (ecl. 1.3–4, 70–72) or as an absent shepherd (ecl. 3.1).

- story: he reports how once when his *buck* strayed it led him to hear a great match between Arcadians in shifts of verse ('verses' meaning 'turns,' inviting an analogy with furrows or rows from a plow; cf. ecl. 6.1).
- craft: familiar with *Muses'* wish to recall verses in shifts; cf. shifts, but songs *Camenae* love (ecl. 3.59).

Daphnis, authoritative and focal figure to which others come to perform.

- story: had already sat down to hear the competition and welcomes Meliboeus as a neighbor to listen.
- craft: facilitates recall of verses in shifts.

Corydon Arcadian, grazer of goats, youthful—modest and restrained.

STORY: mixed his goats with sheep but kept his own style—lover of boy and girl.

CRAFT: responsive to *Muses,* but drawn down, modest, refined.

THYRSIS ARCADIAN, grazer of sheep, youthful—immodest and expansive.

STORY: mixed his sheep with goats but kept his own style—lover of girl and boy.

CRAFT: ambitious—growing poet and would-be seer-bard *(vates).*

Alcippe, Alexis, Codrus, Galatea, Lycidas, Micon, Phyllis, variously cohorts, competitors, lovers.

Buck, chief male goat or billy (one meaning of *tityros* in Greek), imagined as drawing MELIBOEUS down from greater work at home to absorb Arcadian play in verse.

Muses, Greek goddesses of poetry—(ecll. 3, 6)—expressed wish to remember verses back and forth in shifts between singers; cf. *Camenae* (ecl. 3): Latin *Muses* said to 'love shifts,' but in 'songs,' not 'verses.'

Nymphs of Wet Places, called upon to favor CORYDON in a modest ambition.

pine [of Pan], offered the panpipe if CORYDON fails to get even a modest song.

Priapus, ithyphallic god of THYRSIS' poor garden, promised a gross image in gold.

Scene

Lone evergreen oak by reed-woven bank of Mincius, *sprawling sluggish river near Virgil's Mantua, in northern Italy, shown as peaceful, unlike the real countryside described by* MELIBOEUS *(ecl. 1.3–4, 11–22), in the cold season toward winter.*

Cues

Bacchic tambourines and buzzing pipes modulate to flowing flutes. From one side enters—peering about like an anxious herder and guiding his steps with a staff—the figure left at the end of the fifth eclogue as Menalcas *tapping the formful stick of* Mopsus. *Taking a stand at stage center, he begins to speak in a recollective and confiding manner. As he unfolds his narrative, it cues entries by other figures: the player of* Tityrus[2] *from the sixth eclogue for* THYRSIS, *the player of* Corydon *for* CORYDON[2]; *but first of all to come on and for the first time in the book a fourth player, though even here only evoked in memory but giving substance, so to speak, to what thus far has been only a numinous name and background presence:* DAPHNIS.

ME[492] By chance beneath a rustling holm had Daphnis sat[493] 1
and Corydon and Thyrsis driven together their troops into one,[494]

Thyrsis sheep and Corydon nannies stretched with milk,[495]
both flowering in their times of life, Arcadians both,[496]
a pair well matched to chant and ready to echo back. 5
Out[497] here, while tender myrtles I defend from cold, 6
my buck—troop's man himself—had ranged. But I at Daphnis[498]
look. He back at me—when he sees—"More quickly," says,
"come out here, Meliboeus, your buck and kids are safe;[499]
and if you can any way let go, take a rest in shade.[500]
Out here through meadows bullocks come themselves to drink;[501]
and here its verdant bank-sides Mincius weaves with tender[502]
reeds and bees swarm echoing out from holy oaks."[503] 13
How[504] was I to make out? At home I'd no Alcippe,[505] 14
or Phyllis, who would close off weanling lambs from milk[506]
and it was a challenge—Corydon versus Thyrsis—great.[507]
Yet I put my serious matters after those two's play.[508]
At which point then they both led off to strive in shifts[509]
of verse (the Muses wished to remember verse in shifts):[510]
these verses Corydon, Thyrsis those relayed in a row.[511] 20
Co[512] Nymphs, our love, Libethrides, concede me either[513] 21
such a song as to my Codrus (songs he makes [i]
to Phoebus' verses near), or, if we can't do all,
my rustling pipe from a holy pine will dangle here. 24
Th Grazers, with ivy grace your poet as he grows,[514] 25
Arcadians, so that Codrus' guts with envy burst. [I]
Or, if he praise beyond what please you, bind my brow
with cyclamen, lest evil tongue harm bard to be. 28
Co[515] This head of a bristly boar to her of Delos little[516] 29
Micon gives and branchy horns of a long-lived stag. [ii]
If suited this will be, from polished marble whole
you'll stand—your calves with tragic stage boots scarlet laced. 32
Th A bowl of milk, Priapus, and this cake each year's[517] 33
enough to look for: you a paltry garden's keeper. [II]
Now for a time we've made you up in marble; but,
if nurture further fill the troop, may you be gold! 36
Co[518] Sea-born Galatea, sweeter to me than Hyblan thyme,[519] 37
brighter than swans, more finely than white ivy formed, [iii]
when bulls well-grazed first seek again their pens,
if any care for your Corydon has you, may you come. 40
Th To you may I seem more bitter than Sardinian herbs,[520] 41
more rough than broom, more cheap than seaweed flung on shore, [III]

if this day's not at last more for me than a year entire.
Get home, grazed full, if there's any shame, get, bullocks, get. 44
Co[521] Moss enveloped springs and forage softer than sleep[522] 45
and verdant arbutus roofing you with sprinkled shade, [iiii]
fend off the solstice from the herd; at last comes summer
scorching; buds at last swell out on limber stalks. 48
Th Here's a hearth and torches fat; here always fire's[523] 49
the most and columns blackened by incessant soot; [IIII]
here we care as much about the north wind's cold
as wolves for counting care or raging streams for banks. 52
Co[524] Junipers and chestnuts—prickly—take their stand;[525] 53
and apples sprawl spread freely each beneath its tree. [v]
All things are laughing now: but if well formed Alexis
from these hills should go, you'd see dry even streams.[526] 56
Th The field dries: forage thirsts and dies—the weather's fault.[527] 57
The god of wine begrudges slopes their vine-shoot shade. [V]
Whenever Phyllis comes the grove grows verdant all
and Jove comes down his very most with joyful rain. 60
Co[528] The poplar's dearest to Hercules, the vine to Bacchus,[529] 61
myrtle to well formed Venus, laurels of his to Phoebus: [vi]
Phyllis loves hazels; them while Phyllis loves,
not myrtle, not Phoebus' laurels are going to defeat hazels. 64
Th Ash in woods most lovely, pine in garden court,[530] 65
poplar alongside streams, fir on lofty hills: [VI]
but should you, well formed Lycidas, visit me more often,
ash would cede to you in woods and pine in gardens.
Me[531] These I remember and Thyrsis—defeated—striving in vain.
From that time on it's Corydon, Corydon's for us. 70

Eighth. Framer (maker of book) {Damon down, vatic Alphesiboeus up}

Characters (Speaking / *named only or background*)

Framer, looks in, down, and back on the bucolic range, like *Meliboeus* (ecll. 7, 1) and like prior framers (ecll. 6, 4, 2), but if anything even more detached, since now he is configured as looking back to a first moment and forward to a definitive departure from the bucolic to reach for the highest range.
story: work in the bucolic range started by the authority of a distant figure

whose heroic deeds he hopes some day to tell (cf. the ambitions framer in ecl. 4)—ambition that will make him abandon the bucolic range.

CRAFT: singer identified as having been there for the start of the present undertaking and now meaning to end it in order to move beyond it to the higher range, which he now defines as not only heroic but tragic (a hint too of drama's highest form, as opposed to one of its lowest, bucolic mime).

DAMON, young goatherd and keeper of an orchard.

STORY: tragic—suicide for love of *Nysa* as she marries *Mopsus.*

CRAFT: Arcadian verses, traced to *Pan* as making music in Arcadia and as the first maker of the pipe from reeds (cf. ecl. 2, where *Pan* 'first' in time but no mention of Arcadia as the place). Another thread may run from the goat song of *Damoetas* (ecl. 3: hint of tragic origin) as prefiguring these tragic verses.

ALPHESIBOEUS, reporter of powerful singing by the PIERIANS, like *Tityrus* (ecl. 6).

STORY REPORTED: a woman employs magical songs to draw her beloved from city.

CRAFT: songs like a seer's *(vates)*—spells with power to enchant and charm, by analogy with a city girl hexing her lover (id. 2).

PIERIANS, *Muses* called to enable report of powerful singing (cf. ecll. 6 and 3); here as there the part might be recited by a female voice.

Amaryllis, maidservant called to aid love magic (cf. ecll. 3–1).

Barkin, for the dog named in Greek *Hylax,* 'one that barks'; his bark signaling return from the city of *Daphnis* outdoes the old hound *Argos,* said to recognize his long-absent master *Odysseus* and expire on the courtyard's heap of dung.

Daphnis, the love drawn by powerful songs back down from city. Forced by songs (spells) down from a higher range back to a peculiar version of the bucolic range (nighttime and a house, not a shady sward; cf. the smoky house of *Thyrsis,* ecl. 7.49–52).

Evening, aka Greek *Hesperus* and Latin *Vesper,* also by metonymy *Evening Star* (cf. close of ecl. 6).

Mad Mountain, translating Greek *Maenalus,* which contains the root meaning 'mad'—a main landmark of Arcadia.

Morning Star, sc., *Lucifer,* 'Bringer of Light.'

Moeris, seer-singer-bard, here with songs as spells practicing black-magical powers.

Scene

From Rome(?) the Framer *reports on stupendous bucolic scenes as if painted on house walls—vast nature, then focused on early morning with dewy grass and on night enclosed in a house—all the while himself looking beyond and planning to get to a higher range.*

Cues

Urgent, brief repeated rhythms in music while the erstwhile player of Meliboeus[2] *declares the frame. Then the player of* Corydon *becomes* Damon *and the magical spells reported by the* Pierians *from* Alphesiboeus *may be performed by the defeated vatic* Thyrsis *or by the actress who spoke for the* Pierians *before (ecl. 6.13–??).*

Fr[532] The muse of grazers—Damon and Alphesiboeus—[533] 1
at whom a young cow not remembering forage stared—
these challengers—and by whose song were lynxes stunned
while streams themselves—changed—put their rushing course to rest:
the muse we're going to declare of Damon and Alphesiboeus. 5
You for me—if at last you're passing Timavo's rocks[534] 6
or rather picking the shore of Illyria's plain—oh, ever[535]
will it be that day when I declare your deeds?[536]
Oh, ever, that I'd relay throughout the globe entire[537]
those songs of you though worthy only tragic boots?[538]
From you these present songs first took, for you they'll cease.[539]
Take in what your bidding led to and let this ivy creep[540]
around your brow among the laurel victory wreaths.[541] 13
Cold[542] shade of night had scarcely left the sky 14
when dew on tender forage is dearest to the herd:
Thus Damon led—inclining on a polished olive staff: 16
Fr{Da[543] Morning Star, be born and come, push day to help,[544] 17
while I complain—by unworthy love of yoke-mate Nysa [a]
caught—and still to gods in my last hour I speak,
although with them as witness I have nothing gained. 20
Take up with me, my shinbone pipe, Mad Mountain verse.[545]
Mad Mountain always has its rustling grove and talking[546] 22
pines: it always listens to the grazers' loves [b]
and Pan, who first forced suffered art on artless reeds. 24
Take up with me, my shinbone pipe, Mad Mountain verse.
To Mopsus Nysa's given: lovers, what should we hope?[547] 26

Let gryphon at last be yoked with horse and bashful doe [c]
arrive in an after age at cups to drink with dogs.
Fresh torches, Mopsus, cut; for you a wife is drawn.
As married sprinkle acorns: Evening for you leaves Oeta. 30
Take up with me, my shinbone pipe, Mad Mountain verse.
O yoked with a worthy man, while you look down on all[548] 32
and while in hate you hold my pipe and nanny goats [d]
and prickly eyebrows and my freshly sprouting beard,
nor trust that any god gives care to mortal things. 35
Take up with me, my shinbone pipe, Mad Mountain verse.
Inside our croft I saw you (I it was that drew you)—[549] 37
little girl with mother—picking dewy apples. [e]
One year after eleven then at last had got me—
I at last could really touch from earth the brittle boughs:
I saw, I perished—evil ranging took me off. 41
Take up with me, my shinbone pipe, Mad Mountain verse.
What sort Love is I now know: birth to him on flinty[550] 43
whetstones dole out either Tmaros or Rhodope [f]
or last Garamántes—a boy of not our kind or blood. 45
Take up with me, my shinbone pipe, Mad Mountain verse.
Savage Love a mother taught with her own children's[551] 47
blood to smear her hands. You, mother too were cruel. [g]
Cruel was mother more? Or more uncurbed that boy?
That boy was uncurbed; you, mother, too were cruel. 50
Take up with me, my shinbone pipe, Mad Mountain verse.
Now let wolf flee willingly even sheep, let hardened[552] 52
oaks bear golden apples, alder with narcissus [h]
flower, let tamarisks sweat fat amber from their bark,
and let owls challenge swans, let Tityrus Orpheus be,
Orpheus in the woods, Arion among dolphins. 56
Take up with me, my shinbone pipe, Mad Mountain verse.
Let all (if you will) become mid-sea! Fare well you woodlands![553] 58
Down into waves from a soaring hilltop's lookout headlong [i]
I'll be borne! Have this last gift of one that dies. 60
Turn off, my shinbone pipe, at last Mad Mountain verse.
Fr[554] These Damon. You, what Alphesiboeus echoed back,[555]
declare, Pierian Muses: not all can we all. 63
Fr{Al{Pi[556] Bring water out and with soft cloth these offerings bind,[557] 64
and fatty boughs and manly incense set on fire, [A]
so I with magic rites can try to turn my mate's

not yet crazed senses: nothing missing here but songs. 67
Draw from the city home, my songs, draw Daphnis home.[558]
Songs can even from the sky draw down the moon;[559] 69
with songs could Circe change to swine Ulysses' crew; [B]
at sung enchantments chilly snakes in meadows burst. 71
Draw from the city home, my songs, draw Daphnis home.
At first three each for you these strings in threefold hue[560] 73
diverse I put around and thrice these offerings draw [C]
around your image: uneven counts delight the god.
With three knots plait, Amaryllis, each three hues; now plait,
Amaryllis, and declare "I Venus' shackles plait." 77
Draw from the city home, my songs, draw Daphnis home.
As this mud grows hard and as this wax melts down[561] 79
by one and the same fire, so let Daphnis by our love. [D]
Sprinkle meal and brittle laurels fire with pitch.
Evil Daphnis burns me, I this laurel at Daphnis. 82
Draw from the city home, my songs, draw Daphnis home.
Let Daphnis love as much as when a heifer tired[562] 84
through groves and lofty glades her bullock searching [E]
crumples near a water's rill on verdant marram,
lost—forgetful now to cede to tardy night:
such love keep him and I not care that it be cured. 88
Draw from the city home, my songs, draw Daphnis home.
These spoils he faithless left me once upon a time,[563] 90
his own dear pledge, which I now, Earth, for you set down [F]
upon the sill itself: these pledges owe me Daphnis. 92
Draw from the city home, my songs, draw Daphnis home.
Himself to me this forage and these venoms skimmed[564] 94
from Sealand Moeris gave: at Sealand most they grow. [G]
Moeris I've often seen with these become a wolf
and set himself down in woods and stir from sepulchers souls,
besides draw planted crops across from another's field. 98
Draw from the city home, my songs, draw Daphnis home.
Bear embers, Amaryllis, out and cast in a running stream[565] 100
beyond your head and don't look back! With these I'll get [H]
at Daphnis. He for gods cares nothing, nothing for songs. 102
Draw from the city home, my songs, draw Daphnis home.
"Look! on its own the ember itself, before I can bear[566] 104
it out, has snatched the offerings with flickering flames. Be it good!" [I]
For sure there's something there and Barkin barks on the sill.

Do we trust? Or for themselves do lovers themselves feign dreams? 107
Spare my songs, now Daphnis comes from the city, spare.[567] 108

Ninth. Lycidas and Moeris {~~Menalcas~~: Daphnis freed from vatic frame}

Characters (Speaking / *named only or background* / *<recalled in bits of old song>*)

Lycidas, enamored of song, but a herdsman? (root of name *lyk-*, 'wolf,' Arcadian totem).
- story: hints of once competing for love of *Amaryllis* and loving song, but the name recalls the master-singer goatherd who authorized bucolic song and loved a boy (id. 7).
- craft: made 'poet' by *Pierian Muses* and also by local yokels declared a 'bard' *(vates),* an ambitious title that he rejects, unlike *Thyrsis* (ecl. 7), but that describes the defeated old

Moeris, goatherd configured as elderly and forgetful, with a name recalling a base variety of bard-magician and wizard (ecl. 8).
- story: defeated and gloomy at the loss of his familiar countryside and its protector.
- craft: made poet by *Pierian Muses* and also declared a 'bard' by fellow grazers, sc., the same generic folk ordered to praise *Thyrsis* (ecl. 7.27).

~~Menalcas~~, an absent master singer of songs recalled in fragments.
- story: defeated and driven from the familiar countryside he rescued once.
- craft: singer-seer and bard once powerful but no longer, with a name recursive to development of the first half-book (ecll. 2, 3, 5).

Newcomer, squatter, the agent of revolutionary change, yet a technical term subtly differentiated from the previous, *Soldier, barbarian and godless,* which was more emphatically polemical and broader in scope (ecl. 1.70).

<*Amaryllis*>, beloved by Lycidas and courted once upon a time by ~~Menalcas~~.

<*Caesar*>, Julius, named openly and called *Dionean*—epithet encoding his clan's mythic genealogy: *Dione* as mother (by *Jove*) of *Venus,* who was mother (by the Trojan prince *Anchises*) of *Aeneas,* who was father (by *Creusa*) of *Iulus,* to whom was traced the name of the Julian clan. Thus here Julius Caesar is identified with clan mythology apart from his new disguise in bucolic allegory (ecl. 5) as *Daphnis.*

<*Daphnis*>, here drawn down to the status of a farm hand, although previously elevated to the status of new god of farmers (georgic range) and herdsmen

(bucolic range) in the allegory of *Caesar* dead and deified (ecl. 5); cf. variations on *Daphnis* and related motifs through ecll. 8–7, 5, 3–1; idd. 1, 6, 7, [8], [9].

<*Galatea*>, nymph not charmed by the singer and his songs; cf. versions in ecll. 7, 3, 1; idd. 6, 11.

<*Varus*>, general (ecl. 6) who might have had power to avert the seizure of property from citizen-landowners like *Meliboeus* (cf. ecll. 7, 3, 1).

Varius and *Cinna,* singers-seers-bards, the rank assigned Moeris and refused by Lycidas.

Scene

A country road that stretches across flat land past a tomb toward a city from low hills left behind where skeletal beeches loom on property lost to a new squatter who has taken the land and threatened even life.

Cues

Plodding rhythm and lugubrious voicing, skirl of bagpipes, while the actor that played Meliboeus *approaches from offstage in the role of* Lycidas, *sizes up the situation with evident astonishment, and sharply questions the actor who has just finished the incantatory songs drawing* Daphnis *from the city but now appears headed for the city himself. Their dialogue unfolds in fits and starts, now moving left and back, now halting to remember bits of song.*

Ly[568] Where do your feet draw, Moeris? Where the road does, to the city?[569] 1
Mo[570] O Lycidas, we've come through alive to that which never[571] 2
did we fear: that a newcomer, squatter at our little field[572]
declare: "These things are mine. You old caretakers go!"[573]
To him these kids (not well may it turn out!) we send—[574]
defeated, gloomy now, since chance turns over all.[575] 6
Ly[576] For sure I'd heard, that where the slopes themselves take on[577] 7
to draw downhill and send their yoke with soft incline[578]
as far as water and beeches—old at last, tops broken—[579]
all of it your Menalcas had kept safe with songs.[580] 10
Mo You'd heard and rumor was. But, Lycidas, our songs have strength 11
amidst Mars' arms as much as at Dodona (they
declare) do doves of Jove, whenever his eagles come.[581]
In fact, had not a raven leftwards from a hollow[582]
holm warned me to cut any sort of fresh quarrel short,
not this your Moeris would be alive nor Menalcas' self. 16

LY[583] Woe! on anyone falls such great crime? Woe! from us[584] 17
were snatched your comforts almost at once with you, Menalcas?[585]
Who would sing the Nymphs? Who would sprinkle ground[586]
with flowering forage, draw shade verdant over springs?
Or songs that I picked up on the sly from you just now,
when you to our darling Amaryllis took yourself: 22
<MN[587] "Tityrus, graze my goats till I'm back (the road is short)> 23
<and push them, Tityrus, when they've grazed, to drink and pushing>
<don't run up against the buck—with his horn he strikes."> 25
MO Likewise these—not quite yet made—that he sang for Varus:[588] 26
<MN "Varus, your name, if only Mantua survive for us—> 27[589]
<Mantua, woe! too close a neighbor to wretched Cremona—>
<chanting swans will bear aloft to heaven's signs."> 29
LY[590] So that your swarms of bees may flee from bitter yews,[591] 30
so that your cows well-grazed with clover stretch their teats,
take up, if you've anything. Me like you the Pierians made[592]
a poet. Songs I too have. Me like you a bard
declare the grazers, though to them I don't give trust;
for I don't seem so far to declare songs worthy of Cinna[593]
or Varius, only to squawk like a goose mid rustling swans.[594] 36
MO[595] This, Lycidas, I'm pushing and slyly myself unroll,[596] 37
if I've got strength to remember—not unknown's the song:[597] 38
<MO "In here, Galatea, come: what play is there in waves?>[598] 39
<Here spring is purple, varying here the ground pours flowers>[599]
<around the streams, here gleaming poplar looms above>[600]
<a bower and limber vines weave shade for parasols.>[601]
<Come in here: let the surf gone crazy strike the shores.">[602] 43
LY What as to those I'd heard you singing one clear night?[603] 44
The counting I remember, if I could keep the words: 45
<MO "Daphnis, why gaze up for signs that rose before?[604] 46
Look how forth has marched Dionean Caesar's star,[605]
the star by which croplands take delight in harvests and from[606]
which over slopes that bask in sun grapes draw their hue.[607]
Graft your pear trees, Daphnis: heirs will pluck your fruit.">[608] 50
MO[609] Age bears off all things—my mind too. Often suns[610] 51
(as a boy, I remember) I'd set down by chanting long—
So many songs I've now forgotten. Itself too voice
at last flees Moeris: wolves got to look at Moeris first.[611]
But yet Menalcas will often relay you enough of these.[612] 55

LY[613] By pleading causes you draw out too long our loves[614] 56
and now all flat the plain lies still for you, and all[615]
(just look) the breezes from their windy noise have dropped.[616]
From right here on's mid-road for us, because Bianor's[617]
sepulcher takes up appearing. Here, where field hands[618]
strip thick leafage off, here, Moeris, let us sing.
Here put down your kids; yet we will come to the city.[619] 62
Or, if we fear that night may tie in rain before, 63
we may a while go chanting along (the road hurts less):[620]
so we can go while chanting, I'll lighten you your load.
MO[621] Boy, cease from more and what now stands ahead, let's push:
songs better then, when himself Menalcas comes, we'll sing.[622] 67

Tenth. Framer (the weaver of the book) {Menalcas Arcadian, bucolic-tragic Gallus ≈ Daphnis}

Characters (Speaking / *named only or background*)

Framer–singer–weaver of the book, goatherd, so recursive by analogy to *Moeris, Damon, Meliboeus*[1] and *Meliboeus*[2]*, Corydon*[1] and *Corydon*[2]*, Mopsus,* and *Menalcas.*

story: having toiled on the entire book, now gets the closure earlier foreshadowed (ecl. 8.12).

craft: procurer of songs for Gallus and finally weaver of the book as a whole.

Arcadians—shephearde, swineherds, Menalcas, *Silvanus*—along with Apollo and Pan, an emergent blend portrayed as attracted, drawn by vociferous suffering of Gallus.

Arethusa, native Arcadian nymph, evoked at home before her flight to Sicily where *Daphnis,* dying, bade her farewell (id. 1.117) and then summoned *Pan* to come from Arcadia to Sicily and take back the panpipe (id. 1.123–30).

story: fleeing sexual assault by the river Alpheus, she fled beneath the sea without getting salty. She emerged as a freshwater spring at the heart of Theocritus' hometown, Syracuse.

craft: concedes songs for Gallus to close the book, and she may well share in telling about his 'frantic loves,' unlike her passive role in the first idyll, where she counts already as local Sicilian water, while *Pan* gets called from Arcadia.

Gallus, lover and poet, framed now in a new version of the bucolic range by Arcadians and *sheep.*

STORY: dying for love of *Lycoris* and seeking a cure in bucolic woods.

CRAFT: ranging upright in elegy (ecl. 6.64), then drawn to climb up to epos about the origin of APOLLO's grove (ecl. 6.65–73) and now drawn back and further down to sprawl beneath an Arcadian crag in a version of the bucolic hero *Daphnis* colored and animated by elegy's style and theme; ends by projecting mountain hunt, but dies.

Lycoris, fictive name used by Cornelius Gallus for the elusive object of his elegies, Cytheris, an actress on the mimic stage; just think of her clad scantily and miming ARETHUSA's role.

Mount Wolf (LYCaeus) and *Mount Mad* (MAENalus), two main landmarks of Arcadia mentioned as haunts of PAN by Theocritus.

Mount of Virgin Maids (PARTHENius), a landmark of Arcadia.

Pierians, Muses of Hesiod and Theocritus, variously cited or invoked for effective powers (ecll. 9, 8, 6, 3), their authority extended now in retrospect to making the whole book.

Scene

Arcadia imagined at some mythic time before sexual harassment by the river Alph drove ARETHUSA *to seek refuge in Sicily.*

Cues

As often for a musical finale, rhythms and voicings return from various moments to sound a fuller chorus. The figures that retreated now return to left and right, joined from center rear by a single female looking perky and surprised: the eager Lycidas *opens in the role of* FRAMER *and addresses her with familiarity justified by the Arcadian trace in his name, which means 'Son of Wolf'* (lyk-). *She in turn appeals to her fellow nymphs and sets the scene. She locates on her home turf her erstwhile lover,* GALLUS, *whose role when he replies may be taken up by the bard-seer* Moeris, *or for further spritz, she may recite her lover's plea to her herself, leaving the framing close to the framing voice.*

FR[623] This last chore, Arethusa, concede to me:[624]
a few for my Gallus—but such as Lycoris herself would pick—[625]
songs have to get declared: who'd not give Gallus songs?[626] 3
So that to you, when you slip beneath the Sicanian surge,[627]
the bitter Doris doesn't mingle in her waves,[628]
take up: the frantic loves of Gallus let's declare,[629]
while snub-nosed nanny goats are shearing tender shrubs.[630]
To unhearing ears we don't sing: woods echo back to it all.[631] 8

AR[632] What groves or what glens kept you, girls[633]—my sister nymphs 9
of springs—when Gallus was dying because of unworthy love?[634]
For sure you weren't hanging out on yokes of Parnassus or Pindus[635]
or taking lingering baths in Aonia's spring Aganippe.[636] 12
Him even the laurels, even the tamarisks bewept.[637] 13
Him—lying sprawled beneath a lonely crag—bewept[638]
as well Mad Mountain's pines and rocks of chill Mount Wolf.[639]
Around him too stand sheep: we're not ashamed of them,[640]
nor should you, godlike poet, be ashamed of sheep.[641]
For even well formed Adonis grazed his sheep by streams.[642] 18
There also came the shephearde; slowly swineherds came,[643] 19
from gathering winter acorns wet Menalcas came.[644]
All ask, "Where from that love of yours?" Apollo came:[645]
"Gallus, why get crazy? Your concern, Lycoris,[646]
through snows and bristling camps goes after someone else." 23
There too Silvanus came, his head with farmfield honor—[647] 24
brandishing big lilies and flowering fennel stalks.
Pan—Arcadia's god—came, whom we saw ourselves[648]
blushing with blood-like elder berries and reddening lead:
Says he, "Will you know no measure? For such things Love cares not,
cruel Love can't get enough of tears, nor turf of rills,
nor bees of clover, nor can nannies enough of leaves." 30
But—gloomy—Gallus:[649] "Yet, Arcadians, you will chant," 31
he says, "these songs to your hills, alone well skilled to chant,[651]
Arcadians. O how softly then my bones would rest,[652]
if your panpipe at some time hence my loves declared.[653] 34
But really would that I'd been one of your number, either[654] 35
your troop's keeper or maker of wine for your ripened grape![655]
Surely, whether for me Amyntas it were or Phyllis[656]
or whatever rage (so what if Amyntas dusky?[657]
Violets as well are dark, and hyacinths are dark),
they'd sprawl with me among willows, beneath a limber vine:[658]
Phyllis would pick wreaths for me, Amyntas chant.[659] 41
Here springs are chilly; here, Lycoris, meadows soft;[660] 42
a grove's here: I'd be spent, with you here, just by age. 43
Now, though, crazy love for you keeps me in arms[661] 44
of hard Mars amid his spears and marshaled foes,
where you—far from our fatherland (may I not believe so far!),[662]
alone! without me! Ah hard!—are seeing Alpine snows[663]

and cold of river Rhine. Ah! may cold not hurt you![664]
Ah! may jagged ice not cut your tender soles![665] 49
I'm going to go and measure songs that I've set down[666] 50
in verse of Chalcis with the Sicilian grazer's oat:[667]
it's been decided to prefer to suffer in woods[668]
among the wild beasts' lairs and cut into tender trees[669]
my loves: the trees will grow; you also, loves, will grow.[670] 54
With mingling Nymphs I'll meanwhile go to scour Mount Mad[671] 55
or hunt fierce boars. Not me will any cold forbid[672]
from circling round with dogs the glens of Virgins Mount.[673] 57
At last now to myself I seem to go mid crags[674] 58
and echoing glades—amused by thwirling Parthian points[675]
with a Cretan bow: as if this would be our rage's cure[676]
or that god toward men's evils learn to get more mild. 61
At last not either Oak-tree-nymphs again nor songs[677] 62
themselves please us: you, woods, yourselves again concede![678]
Not any chores of ours can ever change that god,[679]
not if we should drink of Hebrus while it's cold[680]
and go on up to a watery winter's Thracian snows,
nor if, when—dying on lofty elms—bark book-like dries,[681]
we'd turn Ethiopians' sheep down under Cancer's sign.[682]
All things Love defeats. Let us too concede to Love."[683] 69
Fr[684] These songs it will be enough for your poet to have sung[685] 70
while he sits and weaves with slender mallow a wicker form,[686]
Pierian goddesses: these you'll make most great for Gallus,[687]
Gallus, for whom my love grows hour by hour as much[688]
as an alder in fresh spring upwards verdant thrusts itself.[689]
Let's rise: the shade for those who chant does get to be heavy—[690]
juniper shade gets heavy; shadows harm also harvests.[691]
Goats go home with enough, the Evening's coming, go.[692] 77

Clues in Social Memory

Threads from Tragedy and Epos

Virgil's reported success in private and on stage suggests that the *Bucolics* could communicate on different levels:[693] for the stage, they would fit right into the "polymorphous mode" of mime, "ranging from the outrageously licentious to the morally exemplary" and able to "deal with contemporary events and characters in a satirical way,"[694] thus anticipating pantomime, which supposedly became a theatrical fashion late in Virgil's life, as Richard Beacham recounts:

> This individual silent performer [of pantomime] was backed by musicians playing such instruments as the tibia, cymbals, drums, cithara, and *scabellum* (a clapper operated by the foot) and accompanied by either a single actor or a chorus that sang the part and provided the narrative continuity, during which the pantomime impersonated all the characters, male and female, in a series of interlinked solo scenes consecutively arranged.[695]

Beacham in the same context goes on to report:

> Quintilian notes that there could be two *pantomimi* "contending with alternate gestures" and says that Augustus called one of them *saltator* (dancer) and the other *interpellator* (interrupter) (*Inst.* 6.3.65). The task of the performers was to give an impression of the whole ensemble and the relationship of one character to another while preserving the sense of the plot and creating graceful and expressive movements and gestures.

Beacham's emphasis both on "the whole" and on "the relationship of one character to another" invites analogies with the cues for performing eclogues, while he also prompts comment when he reports Lucian's advice that a pantomimist know and be able to exploit the audience's familiarity with a select literary tradition. The pantomimist, Lucian says, "will not be ignorant of anything

that is told by Homer and Hesiod and the best poets, and above all by tragedy." Hints of tragedy haunt Virgil's book and swell to dominance toward its close, while Wiseman shows how tragic and tragicomic performances had long shaped public consciousness and identity at Rome (see n. 694).

Lucian's recipe, like many a list of required readings, may be wishful and skewed to reflect the bias of a satirist and a Greek. Yet pantomime presented familiar myths in reduced form, which sounds rather like the tradition sketched by Wiseman and like some riffs on myth in the *Bucolics.* Pantomime also strove for extremes of voice and gesture, dramatic turns and highs often cued by the *Bucolics* though all too rarely reached by the run of readers and translators. To be sure, Lucian's emphasis on tragedy and heroic epos betrays a bias: that writing about the highest classes (especially from ages past and places far) was worthiest in style and theme, while comedy and mime, with their subjects nearer common folk and present times, were low. By this criterion the *Bucolics,* with their cast of herdsmen (even slaves), belong to the bottom of the social and literary scale, yet they are written in the meter of Homer and Hesiod, they hint frequently at heroic-tragic myth, and they rise to tragic style with themes of fatal love.

Reference to "the best poets" betrays another Greek bias: the tendency to think of relationships as competing for some unique prize (the so-called zero-sum game), with the inevitable focus on superlatives—best and strongest, fairest, foremost, first.[696] Gods in legend fought to be most powerful, sons brutalizing fathers; goddesses connived to be called fairest. One, to win a beauty contest—bad behavior but a good story, therefore often told—bribed the judge *(Paris,* a herdsman-prince of *Troy)* by promising him 'the fairest of the fair,' though fair *Helen* was already married to the king of Sparta, *Menelaus.* His war to get her back from *Troy* stocked memory with yarns both heroic and tragic.[697] Again, in the *Bucolics* Virgil shows knowledge not only of Homer, Hesiod, and tragedy but of poets later canonized as best, in part, perhaps, because he picked them out to emulate and outdo.

The cultural focus on competition even generated an imaginary match between Hesiod and Homer,[698] made to represent contrasting styles and themes.[699] Their fictive bout also provided another cultural pattern: that victory may depend, not on popular acclaim, but on approval by the power that frames the contest.[700]

In the long run, but well before Virgil, "the poems of Hesiod and Homer . . . provided a synthesis of values and beliefs that created a 'Panhellenic' paradigm for archaic and classical Greek culture."[701] In retrospect, Hesiod and Homer's four works complement one another and fill out a complex frame—a broad thematic web for memory shared in hexameter verse—Greek epos, hence epic tradition.

[In the tables below showing the thematic range for each work, terms in brackets identify the thematic range or ranges in each work. Focus on the general thematic pattern puts aside debate as to which texts took form first in time.]

Oldest Epic Frame: Generic Threads (Homer, Hesiod)

Hesiod, *Theogony* (Genesis of Gods)[702]

First in theme, Hesiod projects cosmic origin from primordial *Ge* (*Gaia,* 'Earth') and *Eros* ('Love') in *Chaos* ('Gape, Maw') until her grandson *Zeus* (in Latin *Jupiter* or *Jove*) defeats his father, *Kronos* (in Latin *Saturn*), founding the regime on Mount Olympus that becomes the enduring mythic frame for Greek political order and hence a potential paradigm for Rome. To defeat his father, *Zeus* relies on superior weaponry (lightning) and the craft of one of his *Titan* cousins, *Prometheus.*[703]

The latter's craft also becomes crucial for creating human culture: it tricks *Zeus* into agreeing to arrange animal sacrifice so that humans get the edible parts; and when *Zeus,* resentful, keeps from men the fire to cook the meat, *Prometheus* steals it for them, enabling too their crafts and arts but provoking his own punishment by *Zeus,* who orders woman—*Pandora*—invented to punish men. Thematically *Zeus*' regime sets the stage for both the heroic strife in Homer's epics and the regular life in Hesiod's other work.

Hesiod frames the origin story as a hymn to the *Muses.* He describes them approaching him while he herded sheep on Mount Helicon and reports their riddling claim to know how to produce fictions like the truth but also, when they wish to, truth. They gave him a staff, he adds, of laurel *(daphne)* and a voice to tell of future and past, ordering that he hymn the gods and themselves 'first and last.'[704] By this self-reflexive preamble he sets a pattern for thematic structure and claims authority for his art—its verisimilitude, design, and major themes—to create and regulate social memory empowered by the daughters of *Memory* and *Zeus.*

[range: cosmic-mythic; hints of heroic and civic, e.g., Heracles and sacrifice, woman]

[poetics: authorized and structured by *Muses* as seer-bard while herding ≈ range: bucolic]

Homer, *Iliad* (Fate of *Ilion* = *Troy*)[705]

Within the frame of Olympian myth, the themes of war at *Troy* produced a plethora of plots,[706] only one of which Homer develops in the *Iliad.* He fo-

cuses on the theme of prideful wrath in the best Greek fighter, *Achilles,* who inflicts pain *(achos)* on himself and on his own people, the *Achaians,* because of a quarrel—another contest—with the selfish king *Agamemnon*—a bad shepherd of people—over honor due to each. Homer frames and motivates the plot through the figure of a seer, *Chalcas,* in suppositious control of social memory like that which the *Muses* promised Hesiod: knowledge of what has been, what is, and what will come, in other words, how the conflict between heroes started, how it stands, and how it likely will unfold—secrets of the poetic plot and a seed of historical consciousness.

[range: mythic-heroic (bad shepherd anti-bucolic); plot and action tragic, no return home]
[poetics: 'sing, goddess, the wrath of Achilles' ≈ range: mythic]

Homer, *Odyssey* (*Odysseus* Getting Home)[707]

Competing with himself by envisioning a sequel, Homer shifts from tragic anger on the field at *Troy* to homecoming—the wily *Odysseus* (like the poet a storyteller) with his long and eventful journey to rejoin his loyal wife, by contrast with *Agamemnon*'s brief journey and murder by his cousin, the lover of his unfaithful wife. Homer contrasts his choice of one hero and heroic plot with the plethora of tales regarding *Troy* along with other epos when he imagines his hero tempted to stray from traveling home in (dis)order to hear about 'all' that happened at *Troy* as well as everything that comes into being on wide earth: song foreboding death to the *Odyssey*'s hero and its plot and promised by those still fascinating figures of song, the *Sirens.*[708] In dialectical responsion to the *Iliad,* Homer supposes its hero *Achilles* in the underworld, his heroic principles erased by knowing death, so that he tells *Odysseus* that life toiling on a poor farm would be better than commanding all the dead (georgic range preferred to heroic range). At a turning point in the *Iliad*'s plot *Achilles* had determined to avenge his dead friend though it would cost his own life (*Il.* 18.96).

[range: mythic-heroic; plot and action tragicomic, return home but fight to reclaim]
[poetics: 'Tell me, Muse, of a man of many turns' versus 'We know all . . . Troy . . . much nourishing earth']

Hesiod, *Works and Days* (Origins and Order—Calendar—of Georgic Work)[709]

After claiming that the *Muses* sought him herding on the mountain and dictated the *Theogony,* Hesiod calls them to come to him (at no specified place and for no

specified task). He gives the order now, telling them to hymn their father, *Zeus,* whom he describes in moralistic terms as lifting up the humble, humbling the proud, making men spoken or unspoken *(arrētoi);* he orders his brother to pay heed, for he will tell true things.[710]

Continuing to sound like a preacher, he praises the 'Strife'—competitive spirit—that stirs farmer and craftsman alike to try to outdo each other (*Works and Days* 11–24).[711] He then returns to elaborate on the roots of the human need to strive, which he traces to the escalating strife between *Zeus* and *Prometheus*—first the explanatory tale about the origin of sacrifice, how *Prometheus* tricked *Zeus* into letting men claim the edible parts, but they were rendered inedible without fire, which *Zeus* withheld but which *Prometheus* stole, so man was punished by the invention of woman by *Zeus* (42–89).

From origin Hesiod moves to development, adapting to human kind the *Theogony*'s concept of generations—a rudimentary history conceived as successive races, from a distant Golden race, when *Kronos* (Latin *Saturn*) ruled, earth was productive without georgic toil, and bucolic flocks thrived (109–20).[712] Decline follows under the rule of *Zeus* through races of Silver and Bronze, but then the better fourth, the race of Heroes who fought at Thebes and Troy, where some died, but others live on islands ruled by *Kronus (Saturn),* where earth bears sweet harvests thrice a year. Fifth come Hesiod's contemporaries—his own race of Iron. Their evil will grow until might makes right, and the ethical powers Shame *(Aidos)* and Fair Sharer *(Nemesis)* will leave earth to join the gods (170–201).

[range: mythic (golden, heroic) and civic-georgic {*ge* + *org,* 'earth working'}: competition as root of culture]
[poetics: sweet song distilled from *Zeus*]

Bucolic Threads in Heroic Frame: *Achilles'* Shield and *Odysseus'* Cyclops

Within the broad framework of epos, Homer in specific scenes focused on the bucolic range. In the *Iliad* he often used bucolic figures in similes to characterize by analogy particular actions on the field. He also ventured one grand analogy when he imagined the god of craft, *Hephaestus,* fabricating *(daidallon)* for *Achilles* a great shield;[713] its five folds encompass multiple thematic ranges, and all together encapsulate the culture in which the *Iliad*'s plot unfolds.

Fold (verses) themes [thematic range(s)]
I. (483–89) earth, sky, sea, and constellations for summer harvest and fall plowing [cosmic and georgic][714]

II. (490–552) two cities of men [civic and heroic-mythic]
  II.a. (490–508) a city in peacetime [civic]
    II.a.1. (490–96) by night celebrating marriages with much chanting, shout of pipes and lyres, whirling dancers that spectators watch with amazement
    II.a.2. (497–508) by day in market competition to set due penalty for murder[715]
  II.b. (509–52) a city in wartime—gods taking part in strife on field used for battle [civic-heroic-mythic]
    II.b.1. (509–19) citizens take defensive measures within walls [civic]
    II.b.2. (520–29) fighters go out to fields for ambush near river where herds get water; cutting off sheep and cattle, they kill herders taken unawares while blissfully making music with panpipes [bucolic—exposed to peril from civic-heroic]
    II.b.3. (530–40) general fray egged on by gods [mythic and civic-heroic]
III. (541–89) country work [georgic and bucolic]
  III.a. (541–72) farming in seasons (cf. agriculture) [georgic]
    III.a.1. (541–49) plowing field [autumn]
    III.a.2. (550–60) harvesting field of grain for king [early summer]
    III.a.3. (561–72) picking grapes to music of lyre and singer's 'peeled' voice [late summer]
  III.b. (573–89) care of livestock (pastoral work, cf. pastor, pasture) [bucolic]
    III.b.1. (573–86) cattle at reedy riverbank attacked by lions, herdsmen helpless [bucolic—cattle and lowland—exposed to peril from wild]
    III.b.2. (587–89) sheep in mountain glens, sheepfolds and dwellings at peace [bucolic—sheep in upland—closed off from peril]
IV. (590–606) dance by elegant youths and 'cattle feeding maids' on a floor like one 'embroidered' for *Ariadne* by *Daidalus* ('Fabricator,' cf. 'fabricating' for the creative craft of *Hephaistos*) in old Knossos (Crete)—orderly movement like crafting of pottery, with music and story sung before a throng [blend of civic, georgic, bucolic ≈ mythic-heroic-civic past: celebrating harvest and anticipating marriage, performers entertain spectators (cf. II.a.1) prototype for theater, drama, pantomime]
V. (607–8) the world's rim of ocean [cosmic, cf. *Theogony*]

{I/V} Hesiod's hint that 'first' and 'last' are important applies to this work in miniature, where Homer makes themes of nature frame the whole: from a cen-

tered focus on earth, sea, and intelligible sky (constellations never sinking into ocean that favor georgic work) to the enclosing outer ocean rim.

{II/III} Within the frame, Homer pairs off city and country as complementary ranges and subdivides each further.

{II.a/II.b} The civic range splits between peace and war. But even the range of peace divides between marriage with music and spectacle causing wonder by night {II.a.1} as opposed to a murder trial in the marketplace by day with competition over the penalty by shifts (*amoibedis;* cf. n. 307) {II.a.2}—a competition unresolved in the image, unlike the argument between *Achilles* and *Agamemnon,* which runs full course to its tragic finale in the poem as a whole.

{II.b} The range of war also divides, but into three parts. Between defense {II.b.1} and full battle {II.b.3} the bucolic range is sketched in terms of place, property, and music, which add to the bucolic image made by Hesiod but show its vulnerability—musical herders killed and robbed {II.b.2 <bucolic>}.

{III} Country in turn divides into georgic and bucolic ranges, each further subdivided. The georgic range features seasonal work in the fields for the grain production that is basic to a culture that defines its members as 'eaters of bread' but also the basic gathering of grapes for wine in a space closed off from animals, perhaps on a sunny slope, with flirting, no doubt, between boys and girls and delicate singing of old song.[716] The bucolic, then, features the same animals as above: cattle, again on lowland pasture by a river but imagined as vulnerable not only to human predators but also now to wild animals from outside; and sheep, also as above but tranquil (like Hesiod herding) on wooded uplands with buildings that hint at settled life.

{IV} Neither simply city nor country, the fourth fold blends elements of both on a floor that might serve for threshing the grain from a harvest to be celebrated by singing and dance. The discipline of the movements, the elegance of the costumes, and the simile of craft all hint at the city, as does likening this floor to one that the legendary craftsman *Daidalos* once 'embroidered' *(poikille)* for *Ariadne* in the city of Knossos in old Crete.[717] The threads of social harmony, musical accompaniment, and watching crowd hark back to the scene of marriage at night, so that the two moments of spectacle and celebration frame the themes of strife and toil.

A complementary approach to the Shield emphasizes its character as a design artfully contrived and explicitly marked so as to call attention also to the designed character of the *Iliad* itself, thereby stimulating reflection not only on the poetic designs but also on our cognitive capacity to grasp and make design.[718] Mapping the design against cycles discerned in the larger poem, the analysis marks a recircling movement through three ranges, each with three parts:

[⇒ initial range] ordering frame (I, sky, sea, land: cosmos favoring human order)
order—civic (II.a, marriage music; council judging personal strife)
disorder—civic, mythic (II.b, war, musicians killed);
[⇓ pivotal range] order—georgic (III.a:
plowing land,
reaping grain to thresh for king,
picking grapes: flirting, music, cf. II.a);
[⇐ closing range] disorder—bucolic (III.b: lions attack from wild, cf. II.b)
order—georgic-civic (IV: <threshing> floor: dance and music, cf. III.a.3, II.a)
ordering frame (V, ocean around whole design, cf. I)

The mind moving back and forth in search of cyclical design resembles the recursive cycling (research = *re* + *circ*-) required to reconstruct how the eclogues in Virgil's book can constitute multiple and complementary designs.[719]

Contrasts between thematic ranges also figure when Homer imagines *Odysseus* encountering the one-eyed *Polyphemus.* By way of a general preface to the drama that pits brute cannibalism against heroic cunning, Homer makes *Odysseus* categorize *Cyclopes* as the antithesis to Greek culture—overbearing, lawless, neither plowing nor planting, not meeting in council or passing laws, dwelling in mountain caves (*Od.* 9.107–15). Balancing this lack of the georgic and civic ranges, Homer endows Cyclops culture with extremely developed bucolic discipline, discerning differences between nurslings and weanlings, lambs and kids, cheeses, baskets, pails. The bucolic range again comes into play at a later turning point in the story, when the hero's last surviving companions suffer destruction for killing and eating the cattle of *Helios,* 'Sun' (*Od.* 12). Homer further depicts his hero returning to differentiated herdsmen at home: the swineherd trusty (though not bucolic!) but also the bucolic goatherd treacherous (less than a shepherd or cowherd and too involved with uncivil conduct in the town).

Old Threads, New Twists: *Cyclops, Phaedrus*

Homer's hold on social memory at Athens would be regularly reinforced from the sixth century down through the fifth and the end of the fourth with recitations—sponsored by tyrants, continued under democracy, to be criti-

cized from an aristocratic standpoint by Plato—at yearly festivals by rhapsodes ('stitchers of songs').[720] Homeric omnipresence stirred competitive minds to critical distance in efforts to claim authority for themselves, whether in drama, history, or philosophy.[721] A catalog of challenges to Homer would swell into a report of an extraordinary moment in Athenian history not without repercussions in the West, but one particular reprise strings epic threads into a unique bucolic web.

Seeing potential for new import in old bucolic stuff, the tragic poet Euripides sometime late in Athens' memorable fifth century wrote a satyr drama called *Cyclops.*[722] *Satyrs* and their drunken father, *Silenus,* did not figure with Homer's megabucolic monster, but Euripides blends the wild-woods sexy prancers with the one-eyed herdsman on rough hills. He turns talk between the monster and the hero into a parody of contemporary Athenian debate about issues such as civic order and the 'universal law of men' as opposed to hedonistic worship of one's private pleasure and scorn for *Zeus.*[723]

The playwright early and pointedly ties his plot to Homer's by making an ill wind drive the *satyrs* off course at Cape Malea, where *Odysseus* too was blown away.[724] But here Euripides changes the remembered point with a detail that might well give Athenians pause: he makes wind drive the *satyrs* not just to Homer's vaguely distant peaks but specifically to Aetna (24), emphasized as Sicilian Aetna's 'fastness' (*pagon,* 95, after Kovacs), in Sicily (112), indeed its highest peak, should anyone not know (120). Connecting Sicily so pointedly with bad sailing luck might well evoke the Athenians' own disastrous expedition against the most powerful Greek city in the west, Sicilian Syracuse.[725]

Euripides also draws down threads that serve to color a place bucolic: 'gentle breezes,' 'green grass,' and 'water of eddying rivers' (45 Kovacs); 'Shoo! This way, this way! Feed along the dewy slope' (50–51 K); 'Unloose your swollen udders' (55 K); 'curdled cheese' (136 K); 'rush buckets' (210 K);[726] 'Earth brings forth grass willy-nilly to feed my flock' (334 K); also a bit of dialogue designed to keep the besotted monster from aborting the brewing plot to blind his eye:

> Odysseus What's more, the ground right here is flowery and soft.
> Silenus What's more, the sun right here is perfect for a draft.
> Why not lie down, and rest your bones. (604–6 McHugh)

The chosen threads bring to mind bucolic scenes in Homer with 'tender bloom of the grass . . . streams of the river' (*Od.* 9.450–51), 'watering place by the river' (*Il.* 18.521), and 'pasture by roaring river and flickering reeds' (*Il.* 18.575–76) but also 'mountain glens' (*Il.* 18.588) for sheep, like *Cyclops'* flocks on Aetna.

Euripides fantasizes in this idealized setting a cosmic song, a visionary blend drawn from philosophical and erotic threads but pushed by excess wine:

Cyclops I see earth and heaven whirlpooling together.
There's the throne of Zeus and all his wheeling retinues!
I think I'll give them each a kiss. I'm feeling quite seduced.
But I'll be damned if any of those Graces gets me-not a
chance! Instead I'll take this charmer of a Ganymede to
bed. He suits me better. Boys are always more appealing.
Silenus Who are you talking about? Not me, I hope? (648–53 McHugh)

Employing slapstick and outrageous paradox, Euripides makes the mythic monster misuse a mythic example, calling ugly old *Silenus* a *Ganymede*—the fresh young prince of *Troy* snatched up by *Zeus*—and turning the tables on the inveterate womanizer by threatening homoerotic rape.

Entertaining in itself, the version weaves significant twists into the epic frame, making *Polyphemus* truer to his name, 'many voiced' (28–29 McHugh), imaginative in his own crude terms, a pretentious singer,[727] a lover however brutal, even a wannabe symposiast, thus not the loner Homer portrayed, also an old-time denizen of Sicily. The thematic turns might well tempt other tinkerers with epic memory to give the *Cyclops* even further play.

Before that, however, epic memory would provoke a long and sharp response from a wealthy Athenian, Plato, in the medium of philosophical dialogue, meant to be read not performed. His Athens ended its famed fifth century by losing its war with fellow Greeks; its master tragedian, Euripides, withdrew and died as a guest (if not an exile) in the Macedonian kingdom that soon would conquer all the Greeks, along with a great swathe eastward; the shaken Athenian democracy began the tumultuous fourth century by silencing the critical voice of Socrates.

Retelling Socrates' self-defense before a citizen jury launched Plato's match with epos. Plato made this *Socrates* identify moral courage in the civic range with honor in the heroic, citing *Achilles*' resolve to die with honor (*Apol.* 28c). Yet Plato ends the speech with an emergent blend, a cognitive challenge to imagine *Socrates* meeting after death *Orpheus* and *Musaeus, Homer* and *Hesiod*—mythic and half-mythic poets—as well as *Palamedes* and *Ajax*—heroes unjustly judged before and after the *Iliad*'s action in the cycle of epic stories around *Troy* (41a–c)—a none too subtle hint that philosophical discourse would outmatch epos, since Socrates had earlier reported showing up the whole class of poets (22b–c), as he did the civic leaders and craftsmen.

Plato's energetic campaign to promote philosophy over epos lies beyond our range here, but for one moment he moves philosophical dialogue from the civic to the bucolic range with uncanny similarities to Euripides though reverse effects. He imagines *Socrates* drawn into the country by a handsome boy, *Phaidros* ('bright eyed'), who happens to have a copy of a speech on love. Plato situates

the man and boy by a river, in shade, on a slope, with blooming willow and grass on which to sit or lie (*Phaid.* 229–30). He makes *Socrates* in a climactic oration praise love as a form of creative madness and imagine the upward struggle of the soul toward cosmic vision (245–49): 'but the place beyond the sky no one yet of poets has hymned nor ever will hymn worthily' (247c). The challenge to poetry is palpable, and the vision far outshines Euripides' besotted *Cyclops* mumbling in humble iambics. Still the plot of visionary travel is the same.

New Frames from Old Threads: Hellenistic and Alexandrian

Plato's disciple and corrector Aristotle, who set out to describe and order all of nature and culture, is remembered also as tutor to the Macedonian prince, then king and general, Alexander (356–323 BCE).[728] Not unlike his tutor's intellectual range, Alexander's military ambition was universal. He won the epithet *ho megas* ('Mr Big,' 'The Great,' 'A Nagy') by reconquering the rebellious Greek states and pushing his empire eastward as far as India, measuring himself by the mythic standard of *Achilles.* Had he lived, he might have ranged westward, where Rome was still an embattled local power competing with its Italian neighbors.

We call the century of Aristotle and Alexander 'Hellenistic' because it reduced the heritage of the separate and distinctive classical city-states—Sparta, Corinth, Athens—to the cultural amalgam Hellene—ruled by Macedonia and identified by contrast with cultures colonized beyond traditionally Greek lands.[729] After Alexander's precocious death his generals carved up his empire and one another in four decades of mayhem, matching Hesiod's violent, treacherous gods. Little wonder if a poet writing in one of the resulting kingdoms emphasized benignly ordering authority as a merit of divine, and by implication human, rule.

A Georgic Weave: Time beyond Hesiod and Homer (Aratus)[730]

Drawing on Hesiod's preachy manner but correcting his ambivalence toward *Zeus* with philosophical idealism, Aratus wove an epos in the georgic range, blending astronomy and astrology with practical and mythic lore into the book called *Phainomena* ('Things that can be seen')—a bit of a misnomer since its recycled myths are read or heard, 'what olden men say' *(archaioi phasin),* although on the same theme, 'men have another reckoning' (*allos logos,* 98–100), allowing for the plethora of often contradictory stories handed down and being stored in libraries.

Unlike Hesiod, Aratus opens by urging his readers to join with him on a metaphoric journey in verse: 'From Zeus let us set out; him we never leave unspoken [*arrēton*].' What follows may be paraphrased thus: 'Full of Zeus are all

streets and all men's market squares; full the sea and harbors. Always we need Zeus, for even his race *(genos)* we are. But he kindly to men shows apt signs and, mindful of livelihood, stirs folks to work—plowing, hoeing, setting plants, and sowing seeds' (1–9). Erased by unitarian theosophy is Hesiod's envious and resentful *Zeus,* who took fire from mankind and sent as punishment toil and woman.[731] Only after this self-justifying preamble does Aratus invite the *Muses* to give him too a hand.[732]

Among other accounts, Aratus tells that the constellation *Virgo* (*Parthenos,* 'Maiden') mingled with the Golden race on earth as 'Justice' when men lived without battle or sailing, their needs met by oxen and the plow.[733] But as the Silver race grew more wicked, she retreated to the hills, and when the Bronze race invented swords, she left earth and became the constellation (100–136).

New Weaves for Egypt (Alexandrian Court Poets)

In one of the four Hellenistic kingdoms carved out by Alexander's henchmen and successors, Ptolemy (367–283 BCE) seized control of Egypt. He sought to rule the ancient culture fostered by the Nile from the new city on the Mediterranean coast—Alexandria—founded by Alexander and by location destined to mediate between a newly cosmopolitan Greek culture and the conservative culture of Egypt. As one of his governing tools, Ptolemy exploited his own bent for learning and founded a library and museum as cultural and political tools.[734] He cultivated poets, scholars, and scientists to consolidate panhellenic memory and extend its scientific and literary range. His cultural program succeeded so well that within the Hellenistic frame the specific culture of his library and court still is known as Alexandrian.

To poets in the Alexandrian framework, Homer above all looked prestigious and authoritative—hard to match, often inappropriate to a new political context and yet impossible to ignore.[735] The new school of Homeric scholars could seek to establish correct versions and explicate difficult language.[736] Scholars thus attuned to Homer might also well pick out and preserve a Homeric send-up like *Cyclops,* making it the sole surviving satyr drama. Yet Alexandria posed other challenges. At the outer edge of Egypt, its new regime, with its Hellenic library, museum, poets, and scholars, depended on adroit exploitation of the old culture that prospered by ritualized administration of the Nile's annual floods.[737] Mutual interest inspired if not compelled poets and rulers alike to adapt the Hellenic legacy to the Egyptian context.[738]

Given the novelty of the Greek regime and the famed antiquity of the Egyptian system, the poets frequently focus on themes of origin, in stories called *aitia* (etiologies). Typically these make it possible to portray the new not as intruding but as returning to an original, distant and nearly forgotten 'first' state.[739] In

propaganda, 'first,' 'before,' and 'foremost' join 'best' as mythic values serving to authorize and legitimize new power. At extremes that Susan Stephens underlines, one court poet projected a mythic time when an Egyptian general, like some primordial Alexander, founded cities across Europe, a time portrayed as so early that the only Greeks were the *Arcadians,* described as eating acorns on the hills before the moon.[740] Another poet contrived to locate the birth of *Zeus* either in Crete or in an Arcadia reconfigured by the poets as both primordial and bearing "an uncanny resemblance to the Nile."[741] This remote, mountainous Arcadia did duty also as a hint of authorizing past for a new variant of the bucolic range. Typically, the Alexandrian poets, as they composed their stories of origin, constructed a "poetic itinerary that begins with earlier writers but always ends in the present with the poet himself."[742] Moreover, the new library, with its mission of gathering scattered texts to categorize and preserve in scrolls, prompted Alexandrian poets to take a like approach to their own output.[743] Poets began to compose short pieces to be read together in single scrolls. Although they also continued to recite on occasions private and public, they clearly were aware that they were writing for readers. They thus created the first identifiable poetic sequences, or poetry books, in Western literature—seedbed for a richly various tradition on which Virgil would put a distinctive stamp.[744]

Bucolic Epos: Time before and beside Homer (Theocritus)[745]

Theocritus created a singular blend of bucolic threads and others that, no less than the Ptolemaic regime, required an authorizing past and legitimizing myth.[746] He left his native Syracuse, in Sicily, to seek literary fortune in Alexandria, drawn, one may suppose, by word of the new court with its library and museum. In that context, Theocritus wove features of Sicilian mime together with threads of epos, like Euripides creating an epico-dramatic hybrid. He shifted epos down from the heroic range of kings and heroes—*Achilles* and his kind—to herdsmen, even slaves, fantasized as skillful singers and mostly awkward lovers in compositions called idylls, meaning 'little scenes' or 'vignettes.'[747]

In the idyll singled out as first by its position in all collections, whether placed by the poet or some discerning scholar as if to form a rudimentary poetic book,[748] Theocritus supposes how a shepherd *(Thyrsis)* requests sweet piping from an unnamed goatherd in a place woven from rural threads like those remarked in *Phaedrus, Cyclops,* and the Shield. The goatherd demurs for fear of interrupting *Pan*'s noon nap but offers to trade a goatherd cup—marvelous to see—so as to hear *Thyrsis*' famous song. The song retails the final words of the Sicilian oxherd *Daphnis,* dying from a tragic struggle to defeat *Love,* themes recalling Euripidean tragedy.[749] At his last gasp *Daphnis* prays that *Pan* come to Sicily from Arcadia to take back the pipe, an implied reproach that *Pan*'s bucolic

music was useless against *Love* but also hinting at the origin of bucolic music in *Pan*'s homeland, with its aura as an ancient place of cultural origins.[750]

With respect to the authorizing past, Theocritus thus stakes three claims: he challenges the Shield of *Achilles* with his marvelous goatherd cup;[751] he endows his dying *Daphnis* with heroic-tragic features; and he hints, with the motifs of initial deference and closing plea to *Pan,* at an ancient Arcadian authority for his bucolic song.

Earlier, in describing Virgil's choice of Theocritus to emulate, I remarked how in the seventh idyll Theocritus applied Hesiod's authorization myth to his own new hybrid epos-mime. I sketched the city poet's tale of walking to a harvest feast and meeting en route a picturesque goatherd—not the *Muses* but their familiar—like some god in disguise. In the story, the two speakers exchanged songs, the city man claiming that while he was herding on the hills, the *Nymphs* taught him his, whereupon the goatherd called him 'sprig of Zeus fashioned all for truth,' thus more single-minded than Hesiod's *Muses,* capable of fictions like the truth, though also truth (id. 7.49).[752] Theocritus' narrator got from the goatherd a stick (cf. Hesiod's *daphne,* 'laurel staff') and approval for 'oxherdizing' (sc., making this new hybrid epos-mime), then got to the harvest festival and settled down in language that recalls *Odysseus* arriving home at last.[753] He closed by asking whether it was nectar like this that had made *Polyphemus* dance by a Sicilian river (id. 7.151–53), which is what Euripides imagined the drunken monster doing.

Elsewhere Theocritus, like Euripides, treated the *Cyclops* not only as Sicilian but as a lover, not a vile and violent rapist like ugly old *Silenus* but a younger singer-suitor of a sea nymph, *Galatea.*[754] He locates his *Cyclops* at a moment prior to the episodes in Euripides and Homer.[755]

By saying that not only oxherds but also shepherds and goatherds 'oxherdize' when exchanging songs, Theocritus extends the meaning of 'bucolic' from specific reference to oxen and makes it serve as the generic term for his new hybrid of mime with epos—*Bucolics.*[756]

Heroic Prequel: Time before Homer (Apollonius)[757]

Only a librarian—the thought comes to mind looking back to the four books stitched by Apollonius:[758] seeking authority and legitimacy for yourself and the new state that employs you, you draw down epic threads for and from the library, 'beginning' from a god, though not *Zeus* but his musical and prophetic son, *Phoebus.*[759] To fill the still depopulated shelving, you set out to restore and broaden social memory—'remember famed songs about men of olden race' (*Arg.* 1.1–2).[760] Then as poet and would-be storyteller you press on to a less generic scenario: Heroic race, to be sure, but 'who drove a ship.'[761] This you spell

out and specify with motifs of geography and intrigue that hint at a notorious tale—through the mouth of the Black Sea, ordered by a usurping king,[762] in order to get the legendary impossible prize, the *Golden Fleece.*[763] The emerging thematic blend piques: 'wool' blended with 'gold,' bucolic value with heroic—the highest and lowest ranges melded. Finally you draw the conclusive thread from Homer, 'the good ship Argo,' as it has with irony been called.[764]

Framed within this heroic-bucolic blend, the plot will build to a climax envisioned in heroic but georgic terms—the ordeal set for *Jason* to win the *Golden Fleece,* plowing with monster bulls, planting monster seeds, and reaping the bitter harvest. Both bucolic and georgic similes also abound throughout, for example, 'as when a shepherd' or 'as farmers long.'[765]

Promising to recount an 'ancient race' allows the librarian to populate his scroll with heroes to follow *Jason.* By including the fathers of Homer's *Achilles* and *Patroclus,*[766] he defines his story as a prequel to the *Iliad.* To head the roster, though, the poet picks a poet—*Orpheus,* whom Plato imagined meeting Socrates after death—legendary for the powers of song that Apollonius exploits for scenes that challenge first Hesiod and then Homer: *Orpheus* calming strife among the crew by singing of cosmic origin from natural strife to the birth of *Zeus* (*Arg.* 1.496–511)[767] and drowning out the *Sirens'* dangerous singing with his lyre (4.885–921).[768]

In creating his own prequel to the *Iliad,* Apollonius exploits another prequel, which was on *Achilles'* Shield—a dance floor like that of *Ariadne* in *Knossos* (*Il.* 18.590–92).[769] For Apollonius, *Ariadne*'s story is like *Medea*'s—local princess used by foreign hero. He makes *Jason* seek to persuade *Medea* to help him, a foreigner, as *Ariadne* helped the foreigner *Theseus;* she even sailed away with him, and so the gods made her into a star (*Arg.* 3.975–1007). Lest readers fail to realize how tricky that argument is, Apollonius later briefly sketches the full tale: how after *Ariadne* followed *Theseus,* he left her stranded till *Dionysus* picked her up (*Arg.* 4.421–44)[770]—a background sketched while describing the cloak given to *Jason* by *Hypsipyle,* whom he impregnated, on which *Dionysus* was supposed to have embraced *Ariadne,* now to be offered to *Medea*'s brother as a gift to lure him to death.[771] In Apollonius' imagination, the woven cloak *(hyphos)* serves to represent his entire poem as a product of woven craft, challenging Homer's Shield of *Achilles.*[772]

Of course Apollonius pitches his whole poem as a prequel to Euripides' tragedy of *Medea,* which focuses on *Jason*'s final treachery and her destructive fury as she works herself up to poison *Jason*'s Greek bride-to-be and her father, then kill her own and *Jason*'s sons. The tragedy serves Apollonius as a counterpoint to his sensitive imagining of a passionate girl falling into fatal love.[773] But the 'stranger/princess' plot also serves by analogy to compare the tragic *Medea/*

Jason with Homer's delicate interplay between the sea-tossed wanderer *Odysseus* and the Phaiakian princess *Nausicaa.* From the latter, Apollonius draws further, splendid threads by imagining that *Nausicaa*'s parents frame and indeed hasten the sexual union of *Medea* and *Jason* in a grotto illuminated by the gleaming *Fleece* and serenaded by no less than *Orpheus.*

Embroidering Origins (Callimachus)[774]

In the ideological context of Ptolemaic Alexandria, where recently usurped power sought authorizing pasts in Greek and Egyptian lore, it might have been tactless, if not risky, for a son of the old Greek settlement at Cyrene, just up the coast, to claim descent from an almost legendary line of former rulers.[775] Yet Callimachus also helped to shape the Ptolemaic cultural and political agenda. His *Hymn to Zeus* exemplifies his "ability to create new theogonies that not only showcase the old but insert many elements of the new as a fitting tribute to the new king of the Nile."[776] For the library he produced a catalog in 120 books, as well as numberless collections of lore, including riverine and Arcadian themes; a short and idiosyncratic epos, *Hecale;* and, in keeping with the Alexandrian penchant for origin stories, *Aitia* ('Book of Origins'), miscellaneous episodes told in elegiac couplets and arranged in four books with attention to thematic structuring of themes: within books (progressive variation), framing pairs of books, and bracketing the whole work with structures sometimes called "ring composition" or "chiasmus" since they involve varying patterns of the type *ab . . . BA,* likened metaphorically to rings or to the Greek letter *chi* (χ), because the elements involved (from words to motifs or even whole poems) can be mapped to a criss-cross and thus recursive design.[777]

For an authorizing past in the *Aitia,* Callimachus too drew from Hesiod's poetics, which he cited at the beginning and at the end, bracketing the four books as a whole and implying a unitary design. As the *Muses* 'first' rebuked Hesiod (*Theog.* 24), so Callimachus tells that when he 'first' sat down to write, Apollo told him to keep his work 'thin' and the victim fat for the god, with the result that he 'pushes' or 'pulls' along his 'epos' just a bit (frag. 1 Pfeiffer).[778] Callimachus then recounts a dream in which the *Muses* came to him as they had to Hesiod (frag. 2 Pfeiffer).[779] He frames books 3 and 4 with honors to Queen Berenice, opening with a chariot victory (confirming the roots of her name, 'Brings victory') and closing with the fate of a lock of her hair (frag. 110 Pfeiffer): the lock was dedicated at a shrine, stolen, then identified as a constellation by the court astronomer, Conon, inspiring at Rome translation by Catullus and allusions by Virgil.[780]

Stephens reflects in closing, "I have characterized the use of *aetia* as a cogni-

tive process of cultural redefinition," and she goes on to observe that a "writer, in orienting his work to his poetic predecessors necessarily constructs a literary history of that past into which he inserts himself as its inevitable fulfillment."[781] In etiology she thus identifies a theoretical dimension—referential to the poetry itself, hence metapoetic—embedded with the cultural politics she has so ably brought to light and typical of Alexandrian, indeed Hellenistic, poetics. Poetic and political ambition authorize each other in an interacting cognitive process as they will at Rome.

Epos for New Empire: Heroic Myth to Frame New Roman Power

Old Threads Woven into New Myth of Heroic Origin

Weaving Verse of Saturn: Vates *(Bard) and* Camena (Odusea, Punic War)[782]

While the Alexandrian elite in the third century was seeking models to govern the venerable culture of Egypt, Rome was extending its power southward over Italic peoples toward old Greek settlements and then, in the century's second half, fighting wars that swelled it to a Mediterranean empire, defeating imperial Carthage and challenging Greek autonomy, power, and pride.[783] Military prowess could conquer, but to govern such diverse peoples, including the culturally proud Greeks of Sicily and Syracuse, Rome found itself with a dilemma like that of the Ptolemies: need for an ideological and linguistic cultural frame that was more than the shared but Greek heritage of heroic epos and any traditional lore of the Roman elite,[784] which may have included singing in brotherhoods and clans, oral and mediated by *vates* ('seers, prophets, bards').[785] The new frame would draw on the literary culture long shared with Greeks but translate it into Roman terms. In short, the political and cultural necessity facing the Roman elite resembled that which drove the Ptolemies to invest in cultural resources and operators.[786]

The new Roman frame would need texts validated by older and broader cultural authority. A powerful clan spurred a freedman of theirs, Livius Andronicus, to turn the *Odyssey* of Greek epos into an *Odusea* in a meter considered native—Saturnian verse,[787] linked in social memory with a golden age of Saturn's rule in Italy—thus blending two prestigious threads, Greek with Italic, for one new kind of authorizing past.[788] The new frame grew next with a still more ambitious blend—heroic narrative entitled 'Punic War'—that stretched the Saturnian verses from the old heroic range (*Aeneas* fleeing defeat at *Troy,* then his descendent *Romulus* founding Rome) down through Rome's first war with Carthage, in which the poet Naevius himself fought—a bold challenge to

older epos and to aristocratic cultural control.[789] The search for authorization also drew down heroic threads for tragedies such as *Aegisthus, Andromache,* and the *Trojan Horse.*[790]

Greek Epos for Roman Annals: Poet and Muses *(Ennius)*[791]

Early in the second century, when the Roman consul Fulvius Nobilior conquered and looted the prosperous city of Ambracia, near Delphi, in central Greece (189 BCE), he took along the poet Ennius (born in southern Italy of Italic descent). Nobilior brought back, along with other booty, statues of the *Muses.*[792] Ennius invoked them to authorize his own capture of Greek epos for Rome: 'Muses, who with dancing feet strike great Olympus.'[793] He trumped the authorization myths of Hesiod and Callimachus by claiming that Homer in a dream had described his soul's migration into Ennius' own body.[794] Ennius also reinforced his authority by contrasting his Greek hexameters with the Italic Saturnians, which he called 'verses that once long ago *vates* ['seers, bards'] and fauns ['satyrs'] used to sing,' and thereby distanced from his epos as having been 'back there,' 'out there,' and 'down there.' Ennius thus traced Saturnians to figures that were fixed in social memory for prophetic utterance in wild-wooded places and for 'weaving verses,' that were assimilated and, in short, reduced to the bucolic range.[795]

Ennius continued the tradition of stretching threads of epos from *Troy* down to contemporary history—his patron's Greek campaign and beyond[796]—but he varied in the manner of Apollonius by focusing on the psychology of the passionate virgin *Ilia,* mother to *Remus* and *Romulus.* Elsewhere he implied that his epos would outdo the Saturnian *Odusea* by changing the subject from the shifty Greek *Odysseus* to the prowess of a stalwart Roman consul.[797]

In other works now lost, Ennius showed the lingering impact of Sicilian tradition.[798] His *Epicharmus* evoked the creator of mimes and forebear to Theocritus:[799] in an imagined dream (remember his mythic authorization by Homer), he envisioned himself dying and learning about "the theory of the four elements," as well as other ideas related too in his tragedies and the *Annals*—themes linked also to another Sicilian, Empedocles, who wrote epos on cosmic process, not to mention Plato, both his *Republic,* ending with a report from the other world about cosmic process, and *Phaedrus,* with the soul's upward journey and cosmic vision.[800]

Roman Annals // Timeless Philosophical Heroism (Lucretius)[801]

Not long after Ennius' death Rome signaled its mastery of the Mediterranean by erasing two emblematic cities, both in 146 BCE: Carthage for the West and Corinth, doomed to stand for the Greeks, "removing from the map the only

power that had presented a mortal threat to the Romans, and accelerating irreversibly their movement toward the corruption of unthreatened power."[802]

Midway through the first century BCE growing corruption and civil strife provoked Lucretius to employ the middle range of epos to write six books tracing their lineage to Hesiod's *Works and Days: On matters' getting born* (*De rerum natura,* often translated more flatly, 'On the nature of things').[803] Like Hesiod, Lucretius opens with a hymn to a divinity, only to *Venus Mother of Aeneas' sons,* accepting the Roman claim to mythic origin but deploying Ennian language to shift emphasis from war to the divine pleasure that drives all bucolic, georgic, and wild nature to reproduce (Lucr. 1.1–20). Indeed Lucretius prays *Venus* to seduce *Mars* so as to free Rome and his audience from constant war to hear philosophical verses (1.21–49). His vision comes, he says, from a philosophical campaign by the philosopher Epicurus, traveling out along the cosmos' flaming walls and returning back in cognitive triumph. Lucretius thus employs metaphors Roman and military, Ennian style, to portray the philosopher as a victorious consul. The philosophical poet projects a triumph of the mind to contrast with the civic and military prowess of Ennius' triumphing generals but contrasting too with Ennius' dream vision. The imagined philosophical foray also resonates with Plato and with cognitive exploration by Pythagoras in Empedocles.

Lucretius goes on to argue that everything gets born when hard and indivisible particles *(atoms)* coalesce by chance and that they scatter and recirculate at death, freeing humans from superstitious fears, like those that let a seer force *Agamemnon* to sacrifice a virgin daughter, *Iphigeneia,* so that the Greeks could sail to *Troy* (1.50–101).[804] Hence Lucretius denounces all seers *(vates),* whom Ennius too dismissed. He praises Ennius as the first to make a triumphant return of his own, not from cosmic vision but from Helicon. Lucretius also boasts that he himself 'goes through pathless places of the Pierians' drinking from untouched springs and picking fresh flowers (1.102–26)—bucolic threads of authorizing myth like those observed in Theocritus, Plato, and Hesiod. But Lucretius rejects Ennius' claim to Homer's soul; for souls, like everything else, give up their atoms at death.[805]

Lucretius later singles out the bucolic range for a critique. He argues that bucolic myth gets invented by hill folk when atoms stirred by human voices bounce back from hills—echoes that trick hill people into positing a god *Pan* out there and a 'wildwood muse' *(silvestris musa)* (Lucr. 4.589; cf. ecll. 1.2, 'muse,' and 5.6, 'vine'). It follows for Lucretius that bucolic myth is self-deceptive fiction. Yet he also draws threads from the bucolic and georgic ranges to envision the origin of music: early men first imitated birds, while breezes blowing through the hollow stalks of reeds *(calam-)* first taught men to puff on hollow stalks (*cicut-*,

'hemlock'), from which little by little humans learned sweet plaints that the pipe (instrument inferred from material *cicut-* by metonymy) pours forth when struck by singers' fingers through pathless groves and woods and glens and bright 'repose' (Lucr. 5.1379–87, cf. ecll. 1.6, 2.36, 5.61). Embroidering, Lucretius imagines early folk stretched out on grass by water in shade when a 'fieldland' muse thrived (5.1390–98)—threads that are familiar from the bucolic range as observed above but that Lucretius also equates with life lived according to the philosophy of Epicurus (2.29–31).

Rome minus Annals and Heroic Origin (Catullus)[806]

Although Lucretius offered an alternative vision favoring love over war, he kept within the mythic frame that tied Rome to *Troy*—Romans as 'sons of Aeneas' and his mother, *Venus,* invoked to curb the arms of *Mars.* A contemporary poet, however, took a radically different tack. Catullus recalls the myth of heroic origins with bitter satire: the Julian clan claimed mythic descent from *Venus* and *Aeneas* via *Romulus,* Rome's founder. Catullus satirized Julius Caesar as a 'buggered Romulus' (poem 16). Catullus found no ordering authority to hail in either Caesar or Pompey, no hint of a present philosophical *Zeus* (nor implied benevolent ruler) as in Aratus (cf. n. 731). Nor did he share Lucretius' faith in a philosophical leader and godlike benefactor triumphing over fear. When Catullus did translate an authorizing political myth from the Ptolemaic court,[807] he used it to express literary friendship within his coterie and his private grief at the death of his brother, buried on the distant shore of *Troy,* with only the slightest hint that he himself would wander far, like *Odysseus,* getting there to mourn.

When Catullus turned to epos, he signaled from the first that he would flout memory—social and literary—defying tradition and putting a new spin on heroism.[808] He writes of 'amazing' narrative art *(mira arte),*[809] as if to advertise his own novelty, since he twists old threads in ways that must surprise an alert reader. He erases the myths of Rome's heroic ancestry, ruling out any claim by Rome to heroism except for egregious passion—passionate greed. Like Hesiod, he denounces his own time as degenerate, alienated from heroes and gods. He downgrades heroism by weaving a new web of causes stretched from craving for the *Golden Fleece* through war at *Troy*—seen as brutality by *Achilles*—down to his own corrupt society, unredeemed by any authorizing mythic past.

His new chain of causes amounts to a paradoxical etiology that contradicts Apollonius on two main matters: Catullus declares *Argo* the 'first' ship to sail, as Apollonius did not; then Catullus piles on another radical new 'first' when he makes the voyage occasion 'love at first sight' between *Peleus* and *Thetis.*[810] About the actual voyage, which was the subject of Apollonius, nothing.[811] Catul-

lus cuts directly to the wedding, which he portrays as rest for farmers from georgic work but toil for the *Parcae,* whom he pictures drawing woolly filaments down and spinning threads while singing about how the son of the newly wedded couple, *Achilles,* will terrify mothers and force virgin sacrifice at *Troy,* that of the Trojan *Polyxena,* as pitiful as the *Iphigeneia* of tragedy and Lucretius. After this brutal climax, Catullus closes the song with conventional marriage cheers, which ring doubly ironic, not just for the new emphasis that the progeny will be brutal but in light of the otherwise common theme of the couple's immediate divorce.[812] Their wedding, writes Catullus, was the last time gods mingled with mortals, visiting heroes' chaste homes, accepting sacrifice, leading Bacchic revels, stirring battle (382–94). Afterwards, humans became corrupt and gods turned away (395–406).

If that did not amaze enough, Catullus envisions a coverlet on the wedding couch and embroiders it with the story that Apollonius employed for a brief ironic counterpoint to his main plot—*Ariadne* used and betrayed by *Theseus,* as *Medea* was by *Jason.*[813] Catullus expands *Ariadne* into a full-blown passionate woman betrayed, drawing and elaborating threads from the figure of *Medea* both in tragedy and in Apollonius. The resulting emergent blend, like the Greek fabrications it rewove, no doubt intrigued the Palatine coterie with a "charming, sometimes witty surface [that was] accessible to a nonspecialist reader and deeper layers of allusion and learning [that would have been] recognizable to readers with expert knowledge."[814] Yet neither Catullus nor any others associated with the new literary wave toward the end of the Roman Republic ever achieved broad impact like that reported for Virgil in his lifetime, to say nothing of repercussions for later reception down through time to our own. Virgil stitched the bucolic range to Roman history and helped renew its claim to heroic roots, which is where our story began and ends.

The Warp and Weft of Varying Motifs

Structure Charted

First eclogue: disposition (dramatic):

83 vv = $5_{(1–5)}$ / $5_{(6–10)}$ / 29 / $5_{(40–44)}$: $1_{(45)}$ / 28: $5_{(74–78)}$ / $5_{(79–83)}$
[29] = [$8_{(11–18)}$ / $7_{(19–25)}$ / $1_{(26)}$ / $9_{(27–35)}$ / $4_{(36–39)}$]
[28] = [$5_{(46–50)}$; $8_{(51–58)}$ / $4_{(59–63)}$ / $10_{(64–73)}$]

Opening with drama, Virgil represents the clash of conflicting frames in his own mind. With the figure and plot of *Meliboeus* he dramatizes his original set of values and its disruption by forces that he begins to weigh, revalue, and reframe by means of the plot and figures of *Tityrus* with the new Roman *god.* Virgil dramatizes the shattering of the old order as the silencing of song by brutal power, while also discerning in that power a potential mythic frame for making song on new terms.

The poet's cognitive experiment with dismantling a familiar frame and trying to work up a new one shapes the eclogue's structure. The opening symmetry in segments conveys a sharp challenge to the new from the viewpoint of the old (5 *Mel* / 5 *Ti*). The structure grows through further challenges from the respective viewpoints: [29] the present move by *Meliboeus* beyond his home to exile provokes a query about the past move by *Tityrus* beyond his home to Rome. The contrasting thrusts in drama convey a sense of growing excitement that comes to a climax in the report of *Tityrus'* encounter at Rome with the *god* and the oracular response: (5 + 1) Roman mythic authority for new bucolic program. The programmatic verse fits numerically with what ensues (1 + 28 = 29, which was the number of verses in the runup to the center, 29), but the program also gives thematic cues for the ensuing dramatic contrasts that enliven and flesh out the structure: the program gives impetus and bite to the contrastive points of view. The dialogue turns more sharply contrastive (sc., tending to stand against each other) and incrementative (sc., tending to make grow) as it projects future

fates for each side: [29] the 'croft' of *Tityrus* idealized by *Meliboeus* by contrast with his swelling protest at his own exile and loss. In conclusion (5 *Mel* / 5 *Ti*), Virgil makes *Meliboeus* bid farewell to song in a 'bower' resonant with tradition but now lost. That might seem to erase the old order's traces once and for all from Virgil's mind (cf. 'traces erased,' ecl. 4.13–14). However, Virgil leaves open a hint of blending old with new, though in very limited terms: he ends the eclogue by making *Tityrus* offer *Meliboeus* a night's rest, a green bed, ripe chestnuts, and copious 'milk pressed,' sc., ricotta cheese composed in a woven wicker form. Such a basket is called in Latin *fiscella.* Thus the offer of 'milk pressed' anticipates the book's far-off end, where Virgil brings *fiscella* to the surface and makes it stand by retrospective metonymy for the entire book reinterpreted as a woven useful piece of rural work (ecl. 10.71). In the meantime, though, the offer of refreshment leaves the poet's mind open to drawing on (expropriating) the order dramatized as lost.

To milk structural hints for meaning, we have been reckoning by analogy[815]—noticing that certain passages show the same or similar lengths, thus reckoning that they relate also in other ways, such as in themes or voicing. Length marks that initial analogy: 5 ≈ 5. Such symmetries in form confirm the poet's craft, while the passages marked and measured manifest his thought through contrasts in voicing, viewpoint, ideology, and theme. Both formal symmetry and mindful contradictions reveal the poet working up (cf. *medita-,* ecll. 1.2, 6.8, 82) his new emergent blends via old bucolic epos-mime, the better to represent the divided state around him and in his mind. His precisely numbered sets of verses also suppose an analogy between composing verse and such bucolic chores as counting flocks.[816]

From these tentative first reckonings in the cognitive game we know as reading, some readers may try to push further. Some may feel tempted to explore, for instance, the structural analogy between the poem's opening (5/5) and its close (5/5), a move prompted by the old cognitive strategy that would have beginnings coordinate with ends.[817] Our cognitive adventurer may reckon too that signs of a coordinated opening and close invite another structural analogy: comparing the structure of first and last with an encircling ring. This analogy directs attention from the containing rim back toward the center, where our cognitive entrepreneur is rewarded by the oracle authorizing Virgil's Roman bucolic program, which clearly is significant, whether we describe it as 'central' or 'climactic' (implying buildup) or 'basic' (implying a floor or foundation on which to stand); all three structural metaphors are often used to mark meaning).

Going on to reckon with the structure as not only concentric but progressional, our cognitive entrepreneur finds that the opening articulates disaster in the civic, georgic, and bucolic ranges (ecl. 1.3–4), triggering the response that

a *god* made 'this repose' (ecl. 1.6: renewed bucolic-mythic range). From this the venture progresses through contrastive and incrementative dialogue to the central Roman oracle (mythic-civic-bucolic range confirmed). That finally will sustain the closing vision of calm dusk (reclaimed bucolic and georgic range). Progression thus joins encirclement and circling back (sc., recursive research) in the reader's kit of cognitive tools.[818]

In the tables for eclogues, thematic ranges march across the page as headers for vertical columns, like the loom's vertical threads (warp, *ordo* in Latin; cf. 'order'). From eclogue to eclogue the motifs vary, growing or dwindling, drawn up or down in tandem with the frames and characters in the first column. The accounts of significant groups of lines are approximate, meant to suggest an approach to reading rather than to close off or exhaust cognitive activity. At the very least, enterprising readers will want to check the numbers and mull over possible thematic progressions and alternative sets.

In the tables that follow, the top left box contains two indicators: 'Ranges' points across to columns in which themes are ranged; '{Frames}' points down to the main characters and their stories, which frame the themes.

Thus the first eclogue contrasts two framing plots: the exile of *Meliboeus,* representing the loss of traditional Roman culture, and the newly emergent culture of *Tityrus.*

+ or – after a motif marks the positive or negative effect of this causal force within the specific frame, e.g., ROMA^{+}, causing security, but ROMA^{-}, causing displacement.

≈ posits relatedness by similarity and/or difference (analogy and/or dysanalogy) between thematic configurations (emergent blends).

'Cf.' (as defined in the Note to the Reader) also serves to indicate relatedness and to prompt readers to compare and contrast in search of generic similarity and specific differences.

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Meliboeus: (re)moved by new power {old Roman frame negated by new force: in fact ROMA^{-} but called barbarian}	signs from old deity *(Jove)* not read aright by failed seer-bard: *{vates^{-}}* (16–17)	fatherland lost (4), citizens drawn down (72): ~~liberty~~	lost fields (2) and 'kingdom' and arts of farming (70–73)	residue of goats: song no more in verdant bower (74–78)	*godless soldier* disrupts civic life and seizes georgic property (70–71) {new force: ROMA^{-}}

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Tityrus: slave moved to city by hope for new liberty but sent back by oracle ⇙ from new ***god*** {new frame authorized by new power: ROMA^{+}}	New ***god*** {ROMA^{+}} ⇙ **oracle**: 'as before, but more' (45) {secures old place: installs new mythic frame}		Far farms at peace, growing shadows close day (82–93)	Cattle, sheep: old slavery (41) versus new liberty? (27) authorized by **oracle** read aright by successful seer-bard *{vates^{+}}* (41–44) Echoing happy love song (2) {AMOR^{+}} Pipe, shade of single beech (1–2, 4–5)	rivers— Saone (west) Tigris (east) Oaxes (far east) Scythia (north) Africa (south) Britain (far west)

Second eclogue: disposition (narrative):

7 VV = 5; {([29]^{a}, {{5$_{(35–39)}$}}, [29]^{b}), 5}

[29]^{a} = [8, 5, 9, 7] {{5$_{(35–39)}$}}

[29]^{b} = [5, 11$_{(45–55)}$, 4, 6, 3]

Moving to fill the new frame, Virgil depicts an urbane *Framer* reporting bucolic song that is dismissed with hauteur as motivated by disorderly passion—love not for a complaisant woman (ecl. 1) but for the darling boy of the master, hence a challenge for the bucolic range to reach such a distant goal linked to the civic, if not heroic, range.

On the pretext of reaching the haughty boy, Virgil richly stocks bucolic song with motifs of property, natural setting, and crafts. He also stocks up on accounts of bucolic origin, not only generic—*Pan,* first maker of the pipe (2.31–34)—but also particular—Virgil's own tradition, what he owes to Lucretius and Theocritus, figured in *Damoetas* as the source imagined for *Corydon*'s hemlock pipe (2.35–39), which in this way is configured as a love gift from an older poet to a younger. In the imagined situation, *Corydon* would carry on the erotic tradition and use the pipe as a love gift for that haughty boy—in vain, because the boy is imagined as uncharmed by the humble bucolic register of the poet and poetic gear. In counterpoint to bucolic wandering caused by love, Virgil ani-

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Framer from city disdains range of bucolic {*Tityrus*$^{+}$ and Roma^{+}}	*Pallas* {city goddess} Other gods in woods {*Apollo* grazer} *Paris* {epic hero} *Amphion* and *Acteon* {tragic heroes} *Pan* made first pipe of reeds {myth of generic bucolic origin}	*Iollas*—master of *Corydon* and *Alexis*—boy beloved by both, disdains the bucolic range {Amor^{-}}	*Thestylis* and farmers doing a normal day's work, rest during noon heat and at the end of day while the restless bucolic lover still burns	*Corydon* cares for sheep, goats: his song moved by love for his master's boy generates rich and varied praise of beauty, of rural properties and nature and arts {singer ≈ *Meliboeus* but moved by Amor^{-}, not by Roma^{-}} He boasts of hemlock panpipe left him by dying *Damoetas* {sc., tradition from Theocritus and original hemlock pipes of Lucretius, 5.1382–83} Dense high beeches, hills echo [3–5]	Sea reflects beauty, wild fawns kept

mates the georgic range with motifs of regular work: herb salad for noon lunch and growing shadows bringing evening rest.

Restocking too the higher ranges, Virgil adds traditional gods and myths of origin: *Pallas,* dismissed as originator of cities; *Apollo,* implied as once a grazer; *Amphion* and *Acteon,* Theban heroes of tragedy, the former a city founder too, but with bucolic upbringing and a tragico-bucolic plot; and finally *Paris,* cited as a grazer, although his love gave rise to the heroic range of epos, with its story of *Troy* destroyed.

In structure the second eclogue appears to vary the layout of the first, framing the whole with segments of similar length and disposing song around a central focus. The structural analogy prompts another look at the two centers: *god at Rome* programming bucolic return and growth (ecl. 1.45) versus bucolic inheritance from an old master (ecl. 2.35–39). The analogy prompts inference that Virgil meant to inaugurate his book with complementary authorizing tales (etiologies). The layout also offers further analogies to scrutinize. Not least here, as in the first eclogue, initial and final segments [5 ≈ 5] prompt analogy: from the opening disdainful, urbane framer to the closing reflective memory of georgic crafts (weave and prune) in momentary philosophical detachment from erratic bucolic love.

After focusing on the middle, the opening, and the close, readers may also wonder whether contrasts animate the successive segments, so that the song builds excitement toward a climax in the style defined above as incrementative. In fact, Virgil does build through contrasts between promises, pleas, and self-reproach that reach a climax in the offer of an elaborately woven wreath (ecl. 2.45–55: 11 vv). An abrupt collapse follows, falling into debasive self-reproach.

Third eclogue: disposition (dramatic):
111 vv = (54: 6; 21; 21; 6); <5; [48]; 4>
63 and [48 = 4; 12; 8; / 8; 12; 4]

On a pretext of uneasiness about control and novelty (metapoetic anxiety after energetic and innovative outreach), Virgil builds through mimic by-play on themes of property, nature, and craft, where he hints at the middle range of epos (cosmology and Orphic power inscribed on cups of beech, the tree that he has made an emblem of his new bucolic range). He steers the low mime into a formal variation on traditional bucolic and epic 'exchange' that he frames through a georgic voice with authority claimed from old Latin poetic powers *(Camenae)*. Within the frame, Virgil reshapes exchange into an orderly development of themes drawing on a model from middle epos (Greek translated into Latin): riddling contests between seer-bards.

Structural reckoning remarks bucolic drama again disposed in calculated sets, not only in the exchange proper but in the apparently casual play before, so that both parts of the eclogue invite readings as concentric and/or progressional.

6 (1–6) locating and getting in touch
21 (7–27) getting around to differing about song

21 (28–48) getting together for an exchange (background of tragic song)
6 (49–54) getting together on a framing (containing) voice: judge
5 (55–59) framing natural context and Latin *Muses* for cycle recalling epigram books
4 (60–63) hymnic (vatic) exordium: 'all' full of *Jove* and *Apollo* favoring
12 (64–75) love happy and unhappy: hetero- and homosexual
8 (76–83) reach for another's love, contentment with one's own
8 (84–91) approval from higher range for bucolic (Pollio, tragedy)
12 (92–103) retreat to concern with bucolic bounds, vatic spells, and charms
4 (104–7) riddles reaching highest range ('names of kings'), evoking vatic epos
4 (108–11) georgic audience validates both bucolic singers and anyone who loves

More telling segment titles will be figured out by other readers. Their cognitive ventures will work up more precise accountings of how Virgil disposed themes for sequence and development. Closer reading will disclose how he orchestrated drama for incrementative effect, building through the first cycle to arrive at the issue of song and through the second to hymn *Jove,* connect with Pollio and tragedy, and replicate old vatic riddling contests about kings' names.

Analogy with the previous eclogues expects framing around a central program. Here again the center proves to be metapoetic, claiming encouragement from general burgeoning nature and dictating traditional exchange of speech by authority of old Latin nymphs of springs. Another hint of structural continuity emerges with the fact that the contest falls within a framing context of 63 verses, which suggests a series of subtractions by 10: from 83 verses (ecl. 1) to 73 verses (ecl. 2) to this, followed by the fourth eclogue, with its 63 verses all told. The numbers complement thematic hints that Virgil composed the first four eclogues with calculated design.

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Menalcas: moved by new herder to contest change {cf. ecl. 1: *Meliboeus*$^{-}$ versus *Tityrus*$^{+}$}	*Apollo* authorizes song, climactic theme of 'flowers with names of ings'	Pollio loves bucolic muse {tragic poet loves bucolic epos}	Vineyard to secure (10–11) Beechen cups: *Conon* plowing, harvest {georgic: middle range of epos}	Goats (7), cattle (32), sheep (94) Boy loved {AMOR^{+}} Spring song	what lands . . . names of kings

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Damoetas: new and energetic herder willing to wager another's property *{Tityrus⁺}* claimed victory in goat song {hint of tragedy's origin}	*Jove* authorizes song: fills 'all things' and cares for songs (28)	Pollio makes new songs {tragedy hailed by bucolic epos}	Vineyard vandal pruner (10–11)	Sheep not his (3), Goat (21), Pipe? (25) goat song ≈ tragic range old beeches (12) Beechen cups: Orpheus enchanting woods (sc., bucolic range) {poetic power} Push for match fills out bucolic	what lands . . . sky no ampler than three ells
Palaemon: neighbor and judge *{Tityrus⁺}*	Latin *Muses* love 'shifts' in bucolic-heroic songs (59) {*Camenae:* shrine at Roman gate to Greek south promote 'as before, but more' }		Spring (5): every field burgeons	Spring (57): every woodland burgeons	

Fourth eclogue: disposition (preachy, paraenetic, vatic):

63 vv = 3 {(4 <3: 4> 3) ([28] 7 [7] 4)}

[28] = [8 (5/6 {3/3}), 9]

Pushing 'Sicilian Muses' toward 'greater songs' (4.1), Virgil looks back and simplifies his expansive revival of the Sicilian (sc., Theocritean) bucolic range in the first three eclogues.

Topping the heroic highs already touched there, he expands and complicates his mythic frame, first claiming the return of *Saturn*'s realms (4.6: the Golden Age), then within this general outline declaring the present reign of a grandson of *Saturn*'s, *Apollo,* a son of *Saturn*'s youngest son, *Jove* (4.10). Topping this genealogical stretch, he imagines a child just being born as 'great growth of father Jove,' which implies a new grandson for *Saturn* and half-brother to *Apollo* (4.49).

The genealogy risks nonsense if you try to work it up into a mythistorical narrative. *Saturn*'s throne, after all, was famously overthrown through force and guile by his youngest male child, *Jove,* abetted by a cousin, *Prometheus,* in the cosmic equivalent of civil war (cf. Hes. *Theog.*). The motifs of returning rule by *Saturn* or continuance by his son *Jove* conflict with the reported present rule by *Apollo* (4.10), let alone the world dominance projected for *Apollo*'s new little half-brother (4.17). The plethora of powers hangs together not as mythistorical narrative but as a flashy blend of mythemes flattering to Caesar Octavian and fattening the myth of *Tityrus*' god at Rome. The daring blend might play best in flamboyant recitation where particulars flash by and glitter in the general glow.

If you turn again to structural analogy for meaning, this eclogue appears to be fragmented into threes and fours or maybe sets of seven. Further cognitive effort may work up other thematic combinations, for example, something on the order of what follows:

(3) sets the pitch and pitches the push from bucolic upwards on the scale of thematic ranges
(7) evokes returns and new birth ('as before, but more,' like the original program of ecl. 1.45); upwards to exchange of Iron race for Golden
(7) links growth of new boy and returning age to Roman history (Pollio), projects child grown as hero mingling with gods and ruling pacified world
(28: 8 [5 / 6 {3/3}] 9) returns to project growth by boy and age in three stages: infancy, adolescence, manhood
  (8) boy born, nature begins miracle gifts
  (5) middle positive: boy grown enough to read heroic tradition, while nature makes more miracles
  (6) middle problematic:
    (3) residue persists of Iron Age (Promethean) culture
    (3) old heroic age must recur on way up to full Golden Age, since it had occurred on way down from Golden to Iron
  (9) full growth of boy and return of Golden Age (georgic and bucolic miracles, end of toil and trade)
(7) threads of destiny spun by *Parcae,* 'all' the cosmos well manured (*laet-,* 4.52)
(7) poet's push for new Roman heroic epos and for new bucolic epos, defeating inventor *Pan* in Arcadia (reversing deference to *Pan* in Theocritus' first idyll)
(4) plea to infant to smile and avoid ill-spoken fate

To a reader mindful of analogies with previous eclogues, the concentrated dynamism still surprises. There growth advanced step by step through dramatic and thematic stretches. Here one preachy voice piles on increments, which come to look like ever bolder variations on 'as before, but more.' The incrementative push reaches ever higher ranges, each segment taking its cue (so recursive) from the one before. Like some frenetic musical composition, the growth peaks by challenging *Pan* even in Arcadia. In a coda, the speaker pushes to wield power beyond speech itself.

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Framer {*vates*, 'bard-seer'} from the city frame disdains the bucolic woods (1–3) {ROMA^{++} and *Tityrus*$^{+}$ and coopted power of *Meliboeus*}	*new boy*—*Jove*'s great growth (7, 49) *Apollo* reigns (10) *Saturn*'s kingdoms come back (6) *Pan* challenged in Arcadia {new bucolic epos origin myth}	*Pollio* as consul {Roma^{+}} and leader for new growth} Traces of civil war nullified (14)	All the world will bear all things (39) Farmers do not need to work, nor shippers to ship (38–42)	Goats go home unherded (21) Sheep grow wool already dyed (42) Singer moved by love {AMOR^{+}} for *new boy* and by hope of new power in song to outdo *Orpheus, Apollo, Linus, Calliope, Pan* {new epos will outdo 'ALL' tradition}	*Fates* declare new universal song to be for poet (45–46) Singer moved by love

Fifth eclogue: disposition (dramatic):

90 vv = (3/4; 1/1); (3/3; 4); [25]^{a}; (8/3); [25]^{b}; (4; 3/3)

[25]^{a} = [4, 5, $7_{(29–35)}$, 4, 5]

[25]^{b} = [4, 5, $7_{(65–71)}$, 4, 5]

Having expanded the frame of *Tityrus* to universal scope, embracing Roman history and nature in one vision, Virgil draws back from explicitly Roman motifs to produce instead a generous version of the bucolic and georgic ranges in two hymns: farms and woods devastated by the death of *Daphnis* but then enriched forever by his apotheosis, the old bucolic hero vastly amplified into a benign and fructifying god.

The retreat from history to a bucolic-georgic blend is only apparent, since the plot of death and deification maps to Julius Caesar, murdered and made a god. Virgil makes this ampler allegorical *Daphnis* provide 'repose' and prompt song: thematic echoes harking back as far as the first eclogue and weaving together the first half-book.

Closing, Virgil makes the singers swap gifts. He leaves the bumptious *Mopsus,* who is linked by themes to the vatic push of the fourth eclogue and to the vatic story behind the third, holding the pipe that ordered eclogues 3 and 2—a pointed sign of emergent consciousness of the book, which also is implicit in the motif of recent inscription on bark (sc., book) of beech (5.13–14).

Reckoning with structure, you remark the return to dialogue and the dynamism of contrasting voices, notably in the introductory frame (5.1–19), where the contrasts push to a change of venue for singing. The shift from 'shade' to 'bower' subtly maps (mirrors? reprises? reworks? replays?) the push beyond the bucolic range that opened the fourth eclogue (ecl. 4.1–3 ≈ ecl. 5.1–19). Within the contrasting songs (lament versus celebration), specific segmentation invites study for possible thematic buildup and possible echoing (mirroring) between respective segments of the pair (e.g., central 7 verses ≈ central 7 verses). The final swap (3/3) poses larger structural questions. Its themes point back expressly in the book, while the verses themselves inaugurate the book's second half (of 828 verses in the book all told, they number 415–20). But recursion to review the whole first half was already prompted by repeated themes such as 'repose' (ecl. 5.61 ≈ ecl. 1.6), not to mention 'bower' (5.6, 7, 19 ≈ 1.75).

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Menalcas: moved from shade by new herder to sing in bower, will see *Damoetas* and *Aegon* dance (cf. ecl. 3) {*Menalcas*^{2} ≈ *vates,* 'bard-seer' ≈ *Menalcas* (ecl. 3)}	*Daphnis* as new *god* (64; cf. ecl. 1.6) will share honors with *Apollo, Bacchus, Ceres* (66, 79)	{Deified Julius Caesar ≈ *Daphnis* as new *god*}	Farmers prosper with help of new *god* (70, 80)	new *god* loves repose (61; cf. ecl. 1.6) and delights *Pan* (59) Milk flows (67)	Wolves held at bay and hunting stopped (60–61)

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Mopsus: new herder pushes to sing in bower {*Tityrus*⁺ and power of *Meliboeus;* cf. lost bower (ecl. 1.77)}	*Daphnis* performed miracles like *Bacchus* (29–31)	{Dead Julius Caesar ≈ *Daphnis* dead}	Death drove *Apollo* and *Pales* from fields (34–35) and made weeds grow	Oxherds did not drive herd to drink, nor did oxen sip (24–26)	Lions roared, wild hills and woods re-echoed
Exchange of gifts *{Tityrus*⁺ and *Menalcas*⁺*}*	*Mopsus*' new song on beech bark {*liber,* 'bark' and 'book'}	*Mopsus* gives staff {of *vates,* 'bard-seer'}	*Menalcas*' old song long praised	*Menalcas* gives pipe said to have taught ecll. 3 and 2	*Menalcas*⁺ staff versus *Mopsus*⁺ panpipe

Sixth eclogue: disposition (narrative: *Tityrus*):

86 vv = {5, 7: <14, [14, $6_{(41–46)}$: 14, 13>?, 8]>?5}

Looking to revise and redirect the expansive energies of the first half-book, Virgil brings back *Tityrus* and draws his singing down from the thematic heights represented by the *god* at Rome and the fourth eclogue (mythic, heroic, civic range) to a still expansive thematic reach described as dictated by *Apollo* (mythic-georgic range with tragic scope). Virgil dramatizes this sequel to the first half-book as song at once coerced and seduced after a binge (ironical reflection on the first half's swelling mythopoeia as a kind of epical bacchanal or tragicomic swilling).

Redirecting cognitive effort now for the book's second half, Virgil imagines that *Apollo*'s singing was remembered and preserved by a river believed to trace its source to *Pan*'s homeland in Arcadia.

Structural analogy here would urge recursive reckoning with each of the prior eclogues, a cognitive engagement well worth investment but longer than allowable here. At first glance, the segments marked resemble most the layout of the first and second eclogues, since here too we discern a roughly symmetrical outer frame composed of analogous parts:

5, 7, 14 mirrored by 13, 8, 5

This outer frame calls attention to the symmetrical center [14, $6_{(41–46)}$: 14], inspiring wonder about the center of this eclogue: What comes in those six central verses? How do its themes compare with those of the centers of other eclogues?

The center's general symmetry encapsulates specific dynamism. The static pattern—14, $6_{(41-46)}$: 14—contains parts that fuel rhetorical development: 4 [(4 + 6): (2 + 2 + 2: 14). First a prelude to the whole ensuing report of song (4); then an account of cosmic origin (4), which frames the ensuing growth of nature (6). These three together (4 + 4 + 6 = 14) in turn frame and ground everything else reported, starting with three tales of original pain in civilization at the eclogue's center (2 + 2 + 2). The third introduces a story of perverse bucolic pain in love that then gets full development (14), by contrast with the further stories of redemption from erotic pain (13) but tragic transformations (8). The coda reinterprets in retrospect the singing binge as stemming from *Apollo*'s erotic pain as mediated by a river flowing down from Arcadia.

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
***Framer* = *Tityrus*²** recounts his three-stage history: bucolic play first and lowest; heroic-civic next and highest {ROMA⁺}; the latter disallowed so Now will work in the middle range {~~ROMA⁺~~ reverting to AMOR⁻: drawn down from *Tityrus* and power of *Meliboeus*}	*Apollo:* gives an oracle imposing a program for new epos in the middle range 'drawn down' from the higher previous range (3–5) *Apollo* still challenged by the new song (29) and praised (73) *Apollo* revealed as origin of 'ALL' the song (82)	Varus denied song in highest range {ROMA⁺} leaving as main cause for song unhappy love {AMOR⁻}	More than bucolic, less than heroic, so middle range: all nature seeded (31); *Prometheus*' theft of fire = origin of all culture (42); love poet {AMOR⁻} moved to sing origin of *Apollo*'s grove {*Muses* hand on pipe—symbol of georgic tradition: Hesiod}	*Muses* report *Silenus* drunken singer moved by Love {AMOR⁺} of song and sex (25–26) Challenge to *Apollo* and *Orpheus* (29–30) Queen leaves city for love of bull {AMOR⁻ moves from high to low (52)} Song preserved by river from Arcadia (83)	Wild nature comes to exist Monster harmed Ulysses' men {heroic epos} Monstrous king becomes wild bird {tragedy}

Seventh eclogue: disposition (narrative: *Meliboeus*²):

70 vv = 22 + 48 = {5, 8, 7, [48], 2}

[48] = [$4/4_{(metapoetic)}$ and $4/4_{(dedicatory)}$: $4/4_{(erotic\ plea)}$ / $4/4_{(ecphrastic)}$; $4/4_{(ecphrastic\text{-}erotic)}$ / $4/4_{(ecphrastic\text{-}erotic)}$]

After recycling *Tityrus* (ecl. 6.4) and closing down the ideological growth of the first half-book, Virgil pushes the process of recursive reduction and revision by bringing back his initial protagonist *Meliboeus.* He brings this originating voice down to a bucolic range that he composes as an emergent blending of motifs drawn from the previous eclogues and bucolic tradition. Thus he draws down *Daphnis* from (Roman) divinity to bucolic focus. Also, he imagines an exchange no longer as expansive, vatic, and inclusive (ecl. 3) but now recollective and exclusionary, with defeat for the expansive—vatic—vein that pushed to triumph in the first half-book. Remarkably too, he imagines both singers as *Arcadians* (like the memory filtered through Eurotas, ecl. 6.82). Yet he situates these *Arcadians* near his own northern Italian home (Mincius at Mantua). He also imagines his home territory as undisturbed by civil war (hence still implicitly framed by the mythology of *Tityrus*), and thus he puts aside the pain and protest represented at the book's beginning by the exile of *Meliboeus.*

Structural analogy looks back to the fifth eclogue, with its stagy preface pushing to change the venue for song. Analogical analysis cues reflection that there the figure representing developments in Virgil's new bucolic book *(Menalcas)* was pushed to higher ground by an energetic interloper recycled from etiological epos *(Mopsus).* Here, however, *Meliboeus* is a figure of higher ranges (civic, georgic) that gets stagily drawn back and down (by a stray *tityrus*) to a refashioned bucolic range and resultant fabulous emergent blend.

Of course, structural analogy must also discern the sharp differences between the identical 48-line exchanges in the seventh and third eclogues: both their contrasting metapoetic authorities and programs (*Camenae,* 'love to make new songs' versus *Muses,* 'wished to recall old verses') and their internal thematic segments and development, which embody two different ways of organizing verses in the form of epigrams (by groups of twos or fours ordered in sequences of varying themes).

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
***Meliboeus*²:** drawn down by stray goat *(tityrus)* and kept by shifts in verses {≈ *Menalcas*² (ecl. 5)}	*Muses* wish to recall verse shifts {Greek ≈ versus Latin *Camenae* (ecl. 3.59): recursive (re)reading to sift out strains}	Mincius peaceful near Mantua {ROMA suspended}	Winter work left behind at home in background (10–11)	Goats (7), cattle (11), sheep (15) *Daphnis* seated in rustling shade Contest a 'great sifting out'	

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Corydon*[2] *Arcadian: 'rustling pipe' (24) Meek prayer to approach *Codrus* (22–23) ≈ 'Disputes of Codrus' (ecl. 5.11) {drawn from *Corydon* (ecl. 2)}	Humble plea to *Nymphs* for song like *Codrus* near *Apollo* (21–24) *Diana, Hercules, Bacchus, Venus* (61–62)		apples (54) vineyard (48)	Cattle (39) Loves *Galatea* (37), *Alexis* (55), and *Phyllis* (63) springs, grass, arbute: shade (45–47)	Hunt boar, stag (29–30)
Thyrsis Arcadian: growing poet and future bard (*vates,* 25–28) prays that envy burst Codrus {≈ *Tityrus*[2] (ecl. 6) ≈ *Mopsus*[1] (ecl. 5) ≈ *vates* (ecl. 4) ≈ *Palaemon* (ecl. 3) ≈ *Damoetas* (ecl. 3) ≈ *Corydon* (ecl. 2) ≈ *Tityrus*[1] (ecl. 1)}	Boastful order to phallic god *Priapus* (33) *Jove*'s 'very most' rain (60)		paltry garden (34), farm field dries (57), vines wither (58)	Cattle (44) Loves 'you' (41: *Galatea*?), *Phyllis,* and *Lycidas* (47) hearth, soot, chill winds (49–51)	

Eighth eclogue: disposition (narrative: *Framer*):

108 vv = 36 (frames and refrains) + 36 ('verses') + 36 ('songs') =
{5, 8, 3, [45]^{a}, 2, [45]^{b}}

[45]^{a} = [(4,1,3,1,5,1) (4,1,5,1,3,1) (4,1,5,1,3,1)][819]

[45]^{b} = [(4,1,3,1,5,1) (4,1,5,1,3,1) (5,1,3,1,4,1)]

Virgil moves from the recovered viewpoint of *Meliboeus* to a nameless *Framer* that serves him to recall the book's opening and project its close. In a last hur-

rah for the mythic frame of the first half-book, he amplifies the bucolic range with tragic and then contrasting magical motifs: love as the cause of suicide by a singer trusting to Arcadian verses versus love motivating songs as magical—vatic—spells that force yet a further reduction of the figure of *Daphnis*.

Numerical reckoning intensifies to an extraordinary degree: as stupefying for both its reader and maker as the match is said to be for nature itself, it boggles the mind. The sets of songs unfold with regularity, apart from a final departure, where the last group reverses the order of the two initial groups (4-3-5 // 5-3-4), leaving the reader to reckon with potential resonance for story and theme:

<{(4-3-5) (4-5-3: 4-5-3)} {(4-3-5) (4-5-3: 5-3-4)}>

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Framer: sense of book grows: voice recursive to its start and procursive to its close {≈ *Meliboeus*^{2} ≈ *Corydon*^{2} *Arcadian* (ecl. 7) ≈ *Tityrus*^{2} (ecl. 6) ≈ *Menalcas*^{3} (ecl. 5, recursive pipe)}	projects song of 'deeds' worth tragic style {high style; cf. heroic 'deeds' (4.54)}	patron away from city: from him 'first took' and for him book will close	songs stun nature into silence: no echoes	book as structure: 'from you I first took, for you I will turn off' (12); cf. 'first take' of song (ecl. 3.60)	Timavus' rocks, Illyrian coast {Caesar Octavian afield}
Damon: love for Nysa, wed by *Mopsus*^{2}*:* suicide {Arcadian verses: tragic denouement}	*Pan* first made pipe of reeds (24); cf. first made pipe of reeds (ecl. 2.32); *Orpheus, Arion*			Goats (33) Tragic love {*Medea,* 47} Dewy dawn	Tmaros Rhodope Garamántes

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Alphesiboeus: Pierian Muses {≈ Thyrsis (ecl. 7.28) ≈ *Tityrus*[2] (ecl. 6) ≈ *Mopsus*[1] (ecl. 5) ≈ bard (*vates*, ecl. 4) ≈ *Palaemon* (ecl. 3) ≈ *Damoetas* (ecl. 3) ≈ *Corydon*[1] (ecl. 2) ≈ *Tityrus*[1] (ecl. 1)}	*Circe*'s magical spells turned into pigs *Ulysses*' crew (70)	from city spells draw home *Daphnis*	*Moeris* draws planted crops from fields, raises dead from tombs; turns into wolf; gets poisons from Pontus {*vates* as sorcerer; cf. *Medea*}	Magical spells draw *Daphnis* from city home {*vates* as sorcerer}	Pontus {*Medea*'s home}

Ninth eclogue: disposition eccentric (dramatic):

67 vv = 1 / [28] / $7_{(30–36)}$ [29] / 2

[28] = [5 / 4 / 6 / (6: 3_{Men}) / (1: 3_{Men})]

[29] = [(2: 5_{Mo})/ (2: 5_{Mo}) / 5 / 10]

Final reduction of the vatic vein that triumphed in the first half-book, dramatized as exile from the Italian landscape that was associated with *Tityrus* and *Menalcas*. Virgil presents us again with memories of old song; here, however, he represents them in the form of dissociated fragments that evoke times and situations prior to the first eclogue and the disturbance that provoked the creation of the book's new mythic frame. The fragments thus qualify as prequels to the rest of the book.

This structure appears to be a less symmetrical variant of the layouts of the first and second eclogues. A hint persists of metapoetic meaning in that centered seven lines, which program measured retreat from the confident programs of previous centers: *Lycidas* not vatic, *Moeris* vatic but downed.

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
***Lycidas*[2]:** pushes for song: oblivious to circum-stances that bar song {snatches only of song recalled: charted below} ≈ Lycidas (ecl. 7.67) [≈ *Lykidas* (id. 7)]		*Varius* and *Cinna,* seer-bards (*vates,* 33): exalted poetic rank not claimed for himself by *Lycidas*	Winter work under way: farmers strip foliage for fodder (60–61)	Lost by *Me-nalcas* song's power to shape and save the bucolic range—*vates* ≈ *Moeris* (ecl. 8.95–99) Love for *Amaryllis* (22)	
***Moeris*[2]:** evicted and aged *vates* (33) {≈ *Moeris* sorcerer *vates* (ecl. 8.95–99) ≈ *Thyrsis* (ecl. 7.28) ≈ *Tityrus*[2] (ecl. 6) ≈ *Mopsus*[1] (ecl. 5) ≈ seer-bard (*vates,* ecl. 4) ≈ *Palaemon* (ecl. 3) ≈ *Damoetas* (ecl. 3) ≈ *Corydon*[1] (ecl. 2) ≈ *Tityrus*[1] (ecl. 1)}	*Jove* at Dodona; looming tomb of Bianor, son of Manto (founder of Mantua) and daughter of old seer in tragedy and epos Teiresias		'little field' taken by new owner, cf. godless, barbarian soldier (ecl. 1.70–71) {ROMA⁻}	goats (6) and cattle (31) 'beeches old—now broken' ≈ one beech (ecl. 1.1); tall beeches (ecl. 2.3); old beeches (ecl. 3.12) beechen cups (ecl. 3.37); beech bark in-scribed (ecl. 5.14) Flats silent, rain coming (57–59)	surf gone crazy
***Menalcas*[4]:** snatches of his songs get recalled:		by ***Moeris*[2]** (27–29): praying Varus to save Mantua		by *Lycidas* (23–25): telling *Tity-rus* to graze goats ≈ *Tity-rus* goatherd (eccll. 5.12, 3.96) but (ecl. 8.55)	

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
***Moeris*²:** snatches of his songs get recalled:	by *Lycidas* (46–50): *Daphnis* to look not to 'old signs' but to star of Caesar		by *Lycidas* telling *Daphnis* to look to star of Caesar for crops (46–50)	by himself: praying that *Galatea* come ashore in the spring season (39–43)	

Tenth eclogue: disposition (narrative):

77 vv = 8 {[22] / [39]} 8

[22] = [4; 6; 7, 5]

[39] = [4: <7: $2_{(35–42)}$>; 6; 8; 4; 8]

Fulfills the ambition of reaching Arcadia, which has been implicit from the start and here is realized by means of a bold emergent blend. Virgil represents Arcadia as the originary place and time of song yet populates it by and large with matter already absorbed into his book. In the process he manages to propel the lowly bucolic mime to the highest range of drama in the tragic speech of Gallus.

Structure yields meaning more easily if we fill in a few leading motifs. Figuring out what fits at one moment, then thinking of other ways to describe, or still later others, becomes part of the pleasure of reading and rereading, so don't expect some definitive scheme or list, but expect to make up your own whenever you return to the poem:

(8) Poet asks *Arethusa,* in Arcadia (not yet fled to Sicily), to concede one 'last chore' (sc., in this book, maybe also in this new-old tradition of bucolic epos)
  (61) in reply *Arethusa* reports words exchanged between her fellow *Arcadians* and *Gallus*
    [role originally recited by Volumnia *(Lycoris)*?]
    (22) setting the scene in *Arethusa*'s homeland for Roman invader
      (4) she complains of lack of help from her sister *Nymphs*
      (6) she settles a fellow troubled lover on her home territory
      (5 + 2) she reports responses by other *Arcadians* to his plight: flight by *Lycoris* to 'camps')
      (5) she reports seeing and hearing *Pan* on 'cruel Love'
    (39) reporting how *Gallus* responded
      [does actress for *Arethusa* continue, or are these verses picked up by another voice and mask?]

(4) how he flattered *Arcadians* as uniquely skilled in song *(captatio benevolentiae)*
(9) three unreal wishes reported from the elegist at the eclogue's center <7: $2_{(35–42)}$>
(2) wish to have been a georgic laborer in Arcadia (cf. *Achilles* preferring farm labor to lording over the dead)
(5) fantasy of erotic rage satisfied by available loves
(2) fantasy that the ideal might attract the flighty elegiac beloved
(6) but elegist's mind wanders to the *Lycoris* in camps ('arms of Mars')
(8) elegist's resolve to transcribe elegy onto trees ('bark' ≈ bucolic book)
(4) brief illusion of elegiac-erotic rage cured in bucolic range
(8) disillusion by resurgent erotic rage: 'Love defeats all'
(8) Poet weaver of book tells off expansive *Pierides* and winds down

If we pursue structural analogies, we may think that this layout looks like a lopsided replay of the first, second, and ninth eclogues, the outer frame looking firmer and more explicitly set off than the others (8 verses = 8 verses), as befits the function of defining and finishing the whole sequence as a book; the programmatic center, however, more elusive (2 + 5 : 2: ecl. 10.35–42, a poignant replay of the center of ecl. 2). As a whole, the structure appears lopsided, since so much of the energy comes from the recursive, incrementative, and ultimately tragic impetus of elegiac love transcribed into the tragic character of the old bucolic hero *Daphnis.* The tragic range achieved, the Theocritean hero supplanted, *Pan* seen and heard at home, *Arethusa* importuned before her flight to Sicily, Virgil might well express himself content, pick up his basket at dusk, and drive goats home, having composed an emergent blend destined to furnish imaginative capital down through centuries when Arcadia still can tread a stage.

A further reach for analogy beckons. As Virgil shortened the first two eclogues from 83 to 73 lines, before making a 63-line frame (ecl. 3) and a 63-line vatic song (ecl. 4), so here he lengthens the last two eclogues (from 67 to 77 lines, so also by 10 lines)—another hint of accounts reckoned in poetic composition as in pastoral chores. Where numerical analogy thus coordinates the first and second eclogues with the ninth and tenth, the two pairs come to look like the calculated beginning and end of one system: the woven book. Beside and beyond the numerical analogies, then, thematic analogies emerge through further recursive and integrative reading. Analogy links poetic and cosmic numbers too, but let that cognitive venture beckon others at other times.[820]

Range ⇒ {Frames} ⇓	Mythic-Heroic	Civic	Georgic	Bucolic	Yonder
Framer bringing the book to close {cf. Framer (ecl. 8) ≈ *Meliboeus*[2] (ecl. 7) and *Menalcas*[3] (ecl. 5) *Menalcas*[2] (ecl. 3) [*Menalcas*[1] (ecl. 2)]}	*Naïads* (9) *Pierian Muses* (70)		shade heavy for crops	goats (8) 'wicker form' *fiscella* (71) ≈ *fistula* (panpipe) shade heavy for singers (75–76) home (77)	
Arethusa (1) {spring nymph (naïad) in Arcadia} reports dialogue (9–69)	*Arcadians* (1) *Apollo* (20), Siluanus (24), *Pan* (26)		*Menalcas*[5] wet from winter work gathering acorns (20)	*Arcadians* uniquely skilled at song (32) *Phyllis, Amyntas*	
Gallus {drawn down from etiological epos (ecl. 6): from songs in verse of Chalcis via Sicilian grazer's oat (50)}	*Adonis* (18) cruel Love		a vintner of ripe grapes (36)	*Mount Mad* (Maenalus, 15) *Mount Wolf* (Lycaeus, 15) sheep (16)	*Lycoris* Alpine snow, Rhine ice, camps: *Gallus* imagined herding to flee love: Hebrus, Thracian winters, Ethiopian sun

Notes

Cues for Drama

54. Gruen, *Culture and National Identity,* 222. Other means were harangues to the mob from the platform lined with beaks of captured ships *(rostra)* at the lower end of the central market *(forum)*—hard work for the speaker (Horsfall, *Culture of the Roman Plebs,* 87–88)—as well as staged fights of gladiators and wild beasts *(ludi)* or coins displaying propagandistic images and slogans *(nummi).*
55. Gruen, *Culture and National Identity,* 221–22.
56. Cf., e.g., www.theaterofpompey.com/auditorium/theatertoday.shtml.
57. Beacham, *Roman Theatre,* 160–62.
58. This freedom was a real ambition of slaves drafted to fight in the civil war (Julius Caesar *Civil War* 1.34.3, 56.3, 57.4). Van Sickle, *Design,* 44–48.
59. He was named originally *C. Octavius,* 'Gaius of the Octavian clan.' Adopted as son and heir in the will of his grandmother's brother, hence his mother's uncle and his own great uncle, *C. Julius Caesar* (100–44 BCE), he would normally have changed his name to *C. Julius Caesar Octavianus,* 'Gaius of the Julian clan, Caesar, from the Octavian clan.' But the adjective *Octavian* is used as a noun by modern historians, although he never used the name, because it lacked political weight. Instead he used *Caesar,* then *Imperator,* 'Victorious Commander' (cf. 'emperor'), 'Son of the god Julius.' Only later, after defeating Antony and Cleopatra (31 BCE), did he receive from the Senate the further honorific title *Augustus,* 'Augmented or Enhanced One' (28 BCE).
60. David Mankin, introduction to *Horace Epodes,* 3–6: excellent, succinct account of turbulent events.
61. See detailed and well-told accounts in Syme, *Roman Revolution,* 194, cited by Van Sickle, *Design,* xxiv–xxvi, 41–44, in critiques of careless readers.
62. Beacham, *Spectacle Entertainments,* 92–108.
63. Hopkins, *Conquerors and Slaves,* 67.
64. Zanker, *Power of Images,* 44.

65. Suetonius *Life of the Divine Augustus* 94.9.
66. Zanker, *Power of Images,* 38, 54–56.
67. North, "Praesens Divus," 171–73.
68. Beacham, *Spectacle Entertainments,* 92–108.
69. Zanker, *Power of Images,* 35–39. Claims to divinity already marked the Ptolemies' propaganda in Alexandria.
70. Stephens, *Seeing Double,* 12.
71. Ibid., 17.
72. Ibid., 190.
73. Thus Cicero's anxious attention to the theater public's moods. Van Sickle, *Design,* xxv. Cf. Wiseman, *Unwritten Rome,* 38 ("exemplary deeds of bravery and piety recycled in stage performances year after year"), 216 ("The ubiquity of mime, in its many forms, is the main thing that emerges from the Ciceronian evidence").
74. Horsfall, *Culture of the Roman Plebs,* 61. On the cognitive function of blending, see n. 9.
75. Ibid., 54–55, 60. On oracles as "lessons, trivial and concise" to the crowd, see Skutsch, *Annals,* 236. Wiseman, *Unwritten Rome,* 237–38, documents the role of performance as shaping popular notions and beliefs; he also describes the long tradition and infinity variety of mime (196–216).
76. On the abbreviation 'sc.,' see Note to the Reader. For spectators' alertness to political allegory on stage, see Wiseman, *Unwritten Rome,* 205–16, 230–38.
77. A mythic frame suited to monarchical ideology, as in Aratus; cf. nn 730–31.
78. Cf. n. 74: verses scratched on walls—graffiti—come more from the *Bucolics* than from the *Aeneid.* Van Sickle, *Design,* xxiii.
79. From Tacitus *Dialogue on Orators* 12, discussed in Van Sickle, *Design,* xxxiv.
80. For Alexandria and its politically engaged poets, cf. nn. 728ff.
81. Richard Hunter, in Fantuzzi and Hunter, *Tradition and Innovation in Hellenistic Poetry,* 464–65.
82. It is symptomatic of lesser focus on bucolic that Servius (n. 94) commented on the *Bucolics* and *Georgics* after the *Aeneid,* which also commanded theatrical performances. Lamberton, "Ancient Reception," 171.
83. Political flattery for the emperor surfaced, along with erotic and literary themes, in a book of only seven *Bucolics* by Calpurnius (1st century CE), who was given the nickname *Siculus* (Sicilian) in reference to the Sicilian tradition of Theocritus. Two centuries later, the theme of *Jove*'s new progeny (ecl. 4.49), which first complemented Octavian's propaganda, was interpreted as a pagan prophecy of Christ in propaganda for the newly Christian emperor Constantine (early 4th century CE). Meanwhile, ordinary readers liked to "sing the sexy passages and commit Virgil to memory" (Horsfall, *Culture of the Roman Plebs,* 15) presumably right up to the fall of Rome in 410 CE, which must have shut down the show.
84. On poetic etiology, see n. 739.
85. On literary difference, see Van Sickle, *Design,* 254, s.v. *oppositio in imitando* (opposi-

tion in imitating). See also idem, "Virgil *vs* Cicero," 23; the whole article documents relatedness between the first eclogue and other texts.

86. A likely reference to Ptolemy II Philadelphus as patron (cf. id. 17). Cf. *Theocritus: A Selection,* ed. Hunter, 97 (hereafter Hunter, *Theocritus*), on id. 7.93.
87. Id. 7.90–91, varying Hesiod's initiation while herding sheep on Helicon; cf. nn. 702–3.
88. Beacham, *Roman Theatre,* 88.
89. Losses linked (tied, threaded) with three ranges of life and work and epos (n. 40).
90. Freedom to play at will caps the gradual progression of contrasted states, building the bucolic-mythic array of *Tityrus* by contrast with the georgic-civic-bucolic array of *Meliboeus,* a programmatic variant on the double priamel by which Theocritus opens and defines his bucolic range. Cf. Hunter, *Theocritus,* 69–73.
91. Van Sickle, *Design,* 252, s.v. *Libertas.* In the *Atrium Libertatis* (Liberty Hall), which Virgil's friend Pollio rebuilt on the slopes of the Capitoline hill above the *rostra* and *forum* between 39 and 28 BCE, he installed Rome's first public library and furnished it with authors' portraits (Ovid *Tristia* 3.1.71–72; Pliny *Natural History* 7.30.115, 35.2.10; Isidore of Seville *Origins* 6.5.1). Can we suppose that among them was Virgil with a copy of the new little scroll labeled *Bucolics*? Virgil does have one herdsman say that Pollio loves 'our muse, though rustic' (ecl. 3.84). What irony might Pollio detect in Virgil's using 'liberty' for a slave's freedom in a Caesarist frame? Pollio was close to Julius Caesar but diffident toward his heir and closer to Marc Antony, although Virgil would incorporate Pollio, like his precious Liberty, into the new mythic frame (ecll. 3.84, 86; 4.12).
92. Van Sickle, *Design,* xxviii. For the opacity of oracular and tragic language, which leaves meaning up to the recipient (Skutsch, *Annals,* 235), the very oracular and elusive language of the *Bucolics* may be a significant part of Virgil's emulation of tragedy and epic, discussed below. Mistaking poetic language as impersonally available underlies the pretensions of philologists to impose and/or extract original and/or unique meaning.
93. See n. 40.
94. "Marvelously invented augury, for oaks are protected by Jove," noted Servius Honoratus, called *grammaticus* (philologist), thought to have composed his commentaries ca. 395–410 CE. He harvested four centuries of commentary on the works of Virgil as part of a final effort by the pagan Roman nobility to resist Christianity, which had already been embraced by the emperor Constantine (323 CE). In 410 CE Rome itself was sacked by Alaric the Goth.
95. See n. 117.
96. 'Ideology' is from Greek roots, *[w]id-,* 'see, sight' (cf. the Latin *vid-/vis-* and the English 'wit,' 'wise,' but also 'witch') + *log-,* 'reckon,' hence used to mean 'study of, system of'; so ideology, 'system of beliefs' (cf. the proverb, 'Seeing is believing'). Cf. Van Sickle, *Design,* 252, s.v. 'ideology.' The paradox that one idea can yield both 'wise' and 'witch' illustrates how metonymy operates, selecting for focus different specific values within a generic domain; cf. the similar range of meanings in the

Latin *carmen,* not only 'song,' even 'heroic verse,' but also 'incantatory singing,' 'spell.'

97. Adapting an analogy from Stephens, *Seeing Double,* 114: as Alexandrian poets took from Hesiod and Homer for Ptolemies, so Virgil takes from Alexandrian poets for Caesars. The resulting configuration exemplifies an "emergent blend" of disparate domains, as defined by cognitive theory: cf. n. 9; cf. too Fauconnier and Turner, *The Way We Think.*
98. Wiseman, "Fauns, Prophets," 515–16, reprinted in Wiseman, *Unwritten Rome,* 40–41.
99. The legend figured in a tragedy named for the republic's founder, *Brutus,* and frequently performed (written by Lucius Accius [170–ca. 86 BCE], quoted by Cicero [106–43 BCE], *On divination* 1.22.44. For a full account of the legendary material, see Wiseman, *Unwritten Rome,* 293–305.
100. His project to Romanize epic led Virgil next to shift thematic range from the single book of the *Bucolics* to write four books called the *Georgics,* where he amplifies his new mythic frame. Finally, he takes on both of Homer's heroic epics with the twelve books of his *Aeneid,* where he makes a defeated and exiled Trojan hero, *Aeneas,* into a problematic blend of *Odysseus* and *Achilles* as mythic ancestor for the leader hailed first in the *Bucolics* as a god.
101. Cf. nn. 745–56.
102. Carefully insulated from its real linkage to *Tityrus*' new *god.*
103. For "return" etiology, see Stephens, *Seeing Double,* 256–67.
104. Destruction necessary for creation. Van Sickle, *Design,* 124n59.
105. Cf. n. 72.
106. Small capital letters mark words used as metaphors in making up commentary, here the metaphor of personification, which suggests that the poet creates characters and that you interpret these *dramatis personae* (action masks) as persons with flesh and blood. After a few pages metaphors will no longer be marked by small capitals.
107. For 'RELate,' see Note to the Reader.
108. For ideology, see n. 96. The figure of the *Framer* presupposes and so implicitly reinforces the ideological frame introduced with *Tityrus.*
109. E.g., the tissue of gossip—attributing pedophilia to the poet—retailed by Servius (for whom see n. 94).
110. Van Sickle, *Design,* 127n63.
111. *Hymn to Hermes* 511–12. Cf. Gutzwiller, *Bucolic Problem,* 384, 387–89.
112. Cf. the Palatine's links with pasture, n. 38; and Alexandrian views of Arcadia as primordial stage in human life, n. 740.
113. 'Like almost all riddles, these lack obvious solutions,' remarked Servius (ecl. 3.105–6), on which another ancient commentator reported that someone had heard Virgil say that here he had set up a 'cross' (tool of torture) for commentators, to try who among them would be found most zealous (studious).
114. For 'related,' see n. 107.
115. Such rural tasks, left because of love, also RELATE to the orderly farmwork left by

Meliboeus because of Roman power (ecl. 1.3, 67–73). Here again (as above, n. 107) I use RELATE as a neutral metaphor allowing you to imagine how one set of farm motifs may FOLLOW FROM or REFER BACK TO or BUILD UPON another.

116. Cf. multiple girls of *Tityrus* (ecl. 1.29–30), and look for difFERences, some sort of progression or regression in values, such as here, where Virgil has changed the figure of *Damoetas* from dead master to lively presence.
117. Cf. n. 66; and Van Sickle, *Design,* xxx–xxxi.
118. Also from outside Rome, he had welcomed Virgil to the city (cf. n. 91).
119. For expanding ideology, see above nn. 96, 108; for framing, nn. 89 and 40.
120. A recent commentary treats id. 6 as "replete with allusions to and reversals of" id. 11: Hunter, *Theocritus,* 244.
121. Triple repetition marked song by *Daphnis* outdoing *Menalkas* (id. [8].41–42), for the two as representing two competing views of bucolic origins. Fantuzzi, "Textual Misadventures of Daphnis."
122. Gutzwiller, *Poetic Garlands,* 25–31 and passim.
123. On priamel, cf. n. 12.
124. Homeric *Chalcas* lost to *Mopsus,* son of *Manto,* daughter of *Tireisias,* noted seer in epic *(Odyssey)* and tragedy. Locations differed for the contest between *Chalcas* and *Mopsus* as recounted in short forms of epos: at Klaros in Asia Minor by Hesiod (lost *Melampodia* frag. 278 Merkelbach and West, cited in Ford, *Homer,* 87–88); or in a grove sacred to *Apollo* at Gryneion, also in Asia Minor, by Euphorion (3rd century BCE). The latter version was translated into Latin by Virgil's friend Cornelius Gallus. Dix, "Vergil in the Grynean Grove."
125. Consuls were the chief magistrates of the Roman Republic; two were elected each year. Pollio (cf. above, nn. 91, 118) held the office of consul in 40 BCE. He mediated between Octavian and Antony, although he was closer to the latter.
126. Negated frame of *Meliboeus:* plowlands and fatherland (ecl. 1.3–4), song in a green bower (ecl. 1.77).
127. On ideology developing, see n. 119.
128. He thus hints at the ambition to rise from bucolic to heroic epic. Cf. Van Sickle, *Design,* 136–37.
129. Orpheus is depicted singing with power by Apollonius. Cf. n. 767.
130. Cf. also *Apollo* in Apollonius, n. 759.
131. Here your commentary might well BEEF UP the neutral RELATED with more dynamic metaphors like TAKES UP and BROADENS, or MAKES EXPLICIT and EXPANDS.
132. Van Sickle, *Design,* 137. For the Alexandrian privileging of Arcadia as archaic, see n. 740.
133. For fuller handling of this eclogue, see Van Sickle, *Reading of Virgil's Messianic Eclogue,* also available at academic.brooklyn.cuny.edu/classics/jvsickle/bbvates.htm.
134. Cf. Zanker, *Power of Images,* n. 64; and Van Sickle, *Reading of Virgil's Messianic Eclogue,* 17nn7, 8.
135. On *Menalcas,* see ecl. 3.1–4, 13.

136. To review signs of ideological development, look back (again) to nn. 96, 108, 119.
137. The push from shade to bower seems also to reclaim the privileged place of song portrayed as lost in the story of *Meliboeus* (ecl. 1.75), another echo meant to wrinkle brows and tickle minds. Cf. n. 126.
138. Cf. nn. 132, 740.
139. Lucr. 5.1392–94 (idyllic original rural life); cf. Lucr. 2.29–31 (idyllic philosophical retreat).
140. You might well respond to such recursion in poetry as you do in commentary to 'cf.'
141. Cf. n. 124.
142. Readers ignoring the poetological hint of 'variation' and veering from the heroic-civic range seek to identify here *Publius Alfenus Varus* (birth and death not dated, but he held consular office in 39 BCE), said by the old commentators to have served as a commissioner to redistribute land in northern Italy and to have saved Virgil's own property from confiscation; but such stories were very likely inferred from the poetry, since they are not recorded in historical texts.
143. Cf. the attitude assigned to *Menalcas* at the opening of the fifth eclogue.
144. Cf. 'kings' (ecl. 3.106), 'Saturn's kingdoms' (Golden Age returning, ecl. 4.6), lost 'kingdoms' of *Meliboeus* (ecl. 1.69, a nostalgic metaphor), but also *Mopsus* pushing to get beyond ordinary bucolic shade and purveying political allegory, or the singer of the fourth eclogue pushing to get beyond woods or to get woods beyond their bucolic state, not to mention *Tityrus* pushing to get to Rome (ecl. 1).
145. Here the request for commentary becomes about as explicit as a poet can make it. Cf. n. 140. The old commentators thought that Virgil had meant to provoke them by closing the match in the third eclogue with riddles, which obviously cry out for solutions (ecl. 3.104–7).
146. Cf. the *Tityrus* series, n. 144.
147. Cf. n. 140. On the recursive role of *Tityrus* habitually ignored by commentators until the alarm rightly sounded, see Thomas, "Voice, Poetics."
148. Van Sickle, *Design,* 174; cf. n. 96.
149. Ibid., [247], s.v. 'Apollo,' and 254, s.v. 'Octavian.'
150. The phrase "stand for" describes figurative language: metonymy—part standing for whole or whole for part (here, kine for poetry containing kine)—or metaphor—part of one domain standing for part of another domain (here, kine transferred from farm life to stand for a poetic kind). Metonymy thus entails shifting focus within a domain or field, while transfer between domains or fields marks metaphor. On cattle standing for the bucolic strain in epic tradition, see Van Sickle, *Design,* 248, s.v. 'bucolic, symbols of.' On 'cow care' standing for cognitive function, cf. Gutzwiller, "Bucolic Problem."
151. Noted for ecl. 6.5–6 by a learned and energetic scholar who made the first modern effort to gather full evidence of Virgil's RELATEDNESS to Greek and Latin texts, both poetry and prose, Fulvius Ursinus. *Virgilius collatione scriptorum graecorum* [ms. *et aliquot Latinorû praesertim Poetarum*] *illustratus* (Antwerp: Plantin, 1567).
152. *Translatio a lana quae deducitur in tenuitatem* (Servius; cf. n. 94). 'Transfer [meta-

phor] from [sc., working] wool that gets drawn down into thinness [sc., of the filaments and fibers twisted and spun into thread].'

153. Cf. nn. 132, 740.

154. See ecl. 5.14, n. 389.

155. *Daphnis:* removed and elevated god consolidating the mythic frame (ecl. 5), background hunter (ecl. 3.12), type of beauty (ecl. 2.19); but also implicit in the figure of *Tityrus*[1] as piper mourned by nature when he went to Rome (ecl. 1.2, 10), since the piper *Daphnis* figured in the first idyll mourned by nature when dying because of love. Cf. "Mythic Music: Pan's Pipe," in Van Sickle, "Virgil *vs* Cicero," 35–38.

156. A concept making this eclogue even more fun to think about, for which I thank Andrea Cucchiarelli.

157. Horace used the term *uates* to describe his own role in a prophetic poem (*Epode* 16.66) RELATED to the fourth eclogue. Cf. Van Sickle, *Design,* 174.

158. Patron god made to stand by metonymy for the substance patronized. Cf. n. 150.

159. Motifs evoking Arcadia and the pipes (invented by *Pan*) include the mediation of cosmic song by Eurotas, which flows from Arcadia (ecl. 6.83); the vision of *Pan* coopted by new Roman myth in the song of a *Menalcas* endowed with a powerful pipe (ecl. 5.59); the challenge to *Pan* in Arcadia as the ultimate poetic contest (ecl. 4.58–59); the quarrel over the quality of the pipes (ecl. 3.21–27); the prestigious pipe inherited and the pipe's invention by *Pan* (ecl. 2.32–39), but first the pipe assigned as a basic bucolic mytheme to *Tityrus* (ecl. 1.2/10). Cf. nn. 132, 153, 740.

160. Cf. n. 140.

161. Not to mention the motives of the Meliboean voice that opens the fourth eclogue with disdain for bucolic woods and pronounced ambition for Roman history and epic heroism, epic ambition dissembled by Virgil and dissociated from both *Meliboeus*[1] and *Meliboeus*[2].

162. Cf. n. 122.

163. Cf. nn. 144, 146; on the similar language of desire to tell heroic deeds, cf. n. 128.

164. Cf. ecl. 4.54, "declare your deeds," and other signs of ambition cited in n. 163.

165. On power singing, see nn. 144, 168.

166. See n. 59.

167. Cf., on the increments in Arcadian motifs, nn. 132, 153, 159, 740.

168. Virgil stretched song's range to histrionic and prophetic heights in efforts to move unresponsive boys (ecll. 2, 4) and from grief for a lost beloved (*Hyacinth* killed by *Apollo,* ecl. 6); cf. Van Sickle, *Design,* 158nn26, 27. Virgil thus made song approach the style of chants, enchantments, spells; and he stretched it as far as the city and the names of kings (ecl. 3) and to full heroic and hymnic range (ecll. 4, 5).

169. Cf. n. 155.

170. Omitted are verses 28a and 76, which do not fit the overall design. Cf. Skutsch, "Symmetry and Sense," 156.

171. On power (Orphic) poetics, see n. 165 and also nn. 144, 146; and Van Sickle, *Design,* 254, s.v. 'Orpheus.' On the mythic frame, see nn. 144, 146, also in Apollonius, n. 767.

172. Cf. n. 59.
173. Cf. n. 96.
174. Cf. nn. 96, 108, 119, 136.
175. See nn. 165, 168.
176. Cf. n. 140.
177. *Corpus Inscriptionum Latinarum* 6.452.
178. Cf. n. 155.
179. Cf. nn. 132, 153, 159, 740.
180. See again, if you wish, nn. 144, 168.
181. See nn. 132, 153, 159, 740.
182. Cf. n. 740; and Van Sickle, *Design,* 192.
183. For bucolic figures as cognitive entertainments and tools, cf. nn. 12, 150.

Scripts

184. [1–10] **Familiar frame disrupted versus sketch for new frame with three thematic ranges—bucolic, georgic, civic-heroic** (10). For how these first ten lines relate to tradition and Virgil's lifework, cf. Van Sickle, "Virgil *vs* Cicero."
185. [1] **Tityrus:** focal figure for Virgil's new bucolic range; cf. GrBepos, promoted to foreground by Virgil from background in Theocritus (idd. 3, 7; nn. 745–56). Promoting *Tityrus* (hereafter *Ti*) gives a clue to how Virgil means to stretch beyond Theocritus to make bucolic epos for Rome.
lying back: posture in 'shade' (1.4) captures a traditional ideal. Cf. LtEpos, posture of early human and simple ethical lives (Lucr. 5.1392–94, 2.29–31); GrBepos, posture for legendary singer in shade (id. 7.88–89); and GrPhil, posture for talk on love in setting with shade, water, grass, songful cicadas, *Nymphs*' shrine and *Pan*'s power (Plato *Phaedrus* 230; Clues).
broad beech: in Latin, *fagus;* spreading branches suit single tree as on Italian uplands still. 'Beech grove' *(Fagutal)* on Roman hill was sacred to *Jove* (*Corpus Inscriptionum Latinarum* 6.452), god linked on coinage with Caesar Octavian. 'Beech' a trademark of Virgil's bucolic, not in Theocritus or Plato. Cf. Greek *phegos,* an oak with acorns eaten in old Arcadia (n. 740).
lid: 'cover' (*teg-,* 'toga, detect'), a rather technical and unromantic way to evoke the traditional ideal of 'shade' (cf. 1.5).
186. [2] **working up:** *medita-,* 'preparatory work, exercise, practice' (cf. 'meditate,' 'meditative'; 'mediate,' 'meddle').
wildwood muse: *silvestr-,* 'woody, wild'; cf. LtEpos, wild song linked with Pan and said to be made up by hill folk to explain echo (Lucr. 4.565–94). 'In wildwood places' *(silvestribus locis)* fauns were said to foretell future. Ancients called poets 'bards' *(vates),* from 'weaving verses,' wrote Virgil's contemporary the antiquarian Varro (*On the Latin Language* 7.36), cited by Wiseman, *Unwritten Rome,* 41–42. Virgil blends traces of bucolic ideal recalling Theocritus, Plato, and archaizing Latin poetics with Lucretian critique of bucolic fiction. The emergent blend of contrary notions yields irony.

Muse: both goddess of an art and the art and its output, the music, by metonymy; cf. n. 150.

meager: *tenu-,* 'thin,' so fits the critique of bucolic myth, yet could also define a positive value of restraint as opposed to more expansive georgic and heroic ranges.

oat: *avena,* sc., 'panpipe,' since the named material implies (by metonymy) an instrument made from it, which in the bucolic range would be a 'panpipe'; yet in the real countryside 'oat' was a weed, not good for making pipes or anything else and thus ironic here, like 'lid' (1.1) and 'wildwood' (1.2); cf. GrBepos, Theocritus' bucolic hero *Daphnis* owner of a pipe that on dying he left to *Pan* (id. 1.123–30).

Reckoning [1–2]. Bucolic commonplaces evoked in uncommon language, a mark of Virgil's stylistic boldness; cf. n. 26.

187. [3] **fatherland:** like 'plowland,' defines *Meliboeus* (hereafter *Mel*) as an old type of Roman citizen-farmer, thus representing too the old civic and georgic ranges of epos, silenced by force—a Roman cause (etiology) not in Theocritus; cf. GrEpos, 'nothing sweeter than fatherland' (Hom. *Od.* 9.34).

plow: mark of georgic range in Homer's Shield of *Achilles* (nn. 710–18).

sweet: adjective describes attractive taste but then by metaphor describes attraction in other domains, here Roman nostalgia for georgic property. Cf. LtEpos, 'sweet little field' (Lucr. 5.1367); GrBepos, sweetness not georgic but bucolic, e.g., 'sweet rustling pine' ≈ goatherd's music (id. 1.1–3; cf. 7.133); and GrEpos, 'sweetness' as metaphoric praise of thought and poetry (Hunter, *Theocritus,* 70–71).

leaving: sc., quitting, giving up on, as opposed to burning desire to leave behind 'lands once sweet' (*Aen.* 4.281).

188. [4] **flee:** forced exile, more emphatic than 'leaving,' signals plight of victims of civil strife, a theme that frames Virgil's whole lifework. Van Sickle, *Design,* 226–34.

limber: adjective describing pliant nature of certain plants, applied via Latin metaphor also to persons in traditional posture of repose.

shade: traditional retreat for love and song; cf. 'lying back' and 'working up' (1.1–2).

189. [5] **teaching woods:** reverses Lucretius' claim that nature taught music to early humans (Lucr. 5.1392–94; cf. ecl. 1.2).

woods: *silv-* (cf. *silvestr-* [1.2], sylvan, Silvester, Silvia), made basic matter and context of the bucolic range throughout the book.

echo: emphasized as feature of the new bucolic range despite Lucretian skepticism just hinted (1.2); cf. GrEpos, more positive view of echo in Hesiod: 'Muses' sweet singing echoed in gods' dwellings' (*Theog.* 39–43; n. 709).

well formed: *formos-,* 'full of form,' so prize horse or well-framed cow described by rustics—'sightly,' 'shows shape that strikes the eye.' Cf. Virg. *Ge.* 3.52 on 'best form,' also *Ge.* 3.219; cf. GrEpos, so metaphor for eye-catching quality that can please, arouse, distract, like 'Galateia good looking' (*eueides,* Hom. *Il.* 18.45; Hes. *Theog.* 250).

Amaryllis: 'sparkling, eye-catching' in Greek, so fits the Latin 'well formed.' Cf. GrBepos, invisible object of affection (idd. 3, 4); and GrPhil, *Phaidros,* 'glittering'—also erotic appeal to the eyes.

190. [6] **god . . . made:** confidence about new version of old bucolic is represented through the blend of old *Ti* and new *god* versus (= 'turned against') *Mel*'s diffidence toward change: the split between tentative confidence and strong diffidence hints at division in the mind of Virgil; cf. LtEpos, Athenian philosopher Epicurus hailed as a god because he 'at first take [*princeps*] found the right reckoning of life' (Lucr. 5.8–9), where 'first' is a key motif in an etiological (sc., causal) myth. Comparison shows how sharply the causes differ: a Greek philosopher who argued for retreat from political ambition versus a Roman political operator struggling to gain power; cf. GrBepos, Ptolemy hinted as distant background power (id. 7.93; cf. nn. 745–56).

repose: *otia* (cf. 'otiose'), an Epicurean value claimed for this renewed bucolic range. Cf. LtEpos, a feature in the imagined idyllic life of early man (Lucr. 5.1392–94, already echoed at ecl. 1.1, 4–5); and GrBepos, prayer for repose from passion (id. 7.126), echoing a widespread philosophical ideal. Hunter, *Theocritus,* 190.

[7] **god to me:** allows at first for the tentative and personal quality of the claim to divinity, which will be asserted with confidence as the drama builds.

[8] **often a tender lamb from our:** frequent sacrifice, vulnerable creature, homegrown, middle range of bucolic property (neither the costliest cattle nor the cheapest goats); irony that the benefit of new myth comes at a price in regular shedding of blood.

[9] **my cows range round:** endows *Ti* with the highest form of bucolic property, like the mythic cowherd *Daphnis* (idd. 1, 6, 7, [8], [9]), and not exposed to sacrifice or dangers, unlike cattle depicted on *Achilles*' Shield (nn. 710–18).

191. [10] **play:** *lud-* (cf. 'prelude,' 'allude,' 'allusive'), as opposed to 'work' (1.2).

farmfield reed: *agrest-,* adjective for the muse that ruled in the first idyllic age, when nature's 'reed' (*calam-,* Latinized from Greek) taught music to early man (Lucr. 5.1408; nn. 803–5), hence more positive than the fictive 'wildwood muse' applied by *Mel* to *Ti* (1.2). Indeed 'reed' is a practical and usual material for pipes and other implements, thus serves this confident version of the bucolic range better than *Mel*'s 'meager oat' (1.2).

Reckoning [1–10]. For a discussion of these lines as prelude to this poem and to the poet's whole career, review CONTEXTS (ecl. 1) and THREADS (ecl. 1) in Cues; and Van Sickle, *Design,* 118–25.

192. [11–18] **Traditional voice drawn down from farmer-citizen-singer-seer to merely goatherd** (8).

193. [11] **envying:** *in* + *vid-,* 'to gaze at': denies hint from *Ti*'s 'you discern' (1.9) that *Mel*'s glance is imagined as so intense as to project magical power, like a seer *(vates)* casting a spell. Forms of seeing and seeing of forms animate drama in Theocritus and Virgil; cf. 'well formed' (1.5).

staring: *mir-,* so 'wondering, marveling at a MIRacle,' establishes visual sensitivity and excitement as a theme. Cf. ecll. 1.36, 67; 5.56; 6.61, 83. Cf. also GrBepos, 'object to gaze at' (*thaema,* id. 1.56), a marvelous cup that rivals the Shield of *Achilles,* on

which Homer depicts spectators looking with amazement at dance in a city by night (*Il.* 18.490–96). See also Breed, *Pastoral Inscriptions,* 79, 113.

194. [12] **nanny goats:** third and lowest rank of bucolic property, versus sheep (middle) and cattle (highest), the latter two assigned to *Ti* (1.6, 9), yet goatherds were also endowed with exceptional versatility and powers. For three species of herders, see Schmidt, "Arcadia" (n. 42); cf. GrBepos, goatherd owning crafted cup, a sight to behold and challenge to Homer's Shield (id. 1.26–56; nn. 745–56); legendary subject of song by *Tityros* (id. 7).

195. [13] **pushing . . . draw:** 'push' translates throughout the root *ag-,* 'to push, drive, do,' a basic chore of herders often used by metaphor for ACtions in other domains. Cf. another chore of herders, 'draw,' which translates throughout the root *duc-* ('to pull, lead'), also often extended by metaphor to other domains, e.g., 'conDUCT warfare, lead troops' (*dux* for 'general'; cf. 'duke').

196. [15] **troop:** translates (sc., throughout) *grex, greg-,* a generic word for animals or people brought together (cf. 'herd,' 'flock' and 'conGREGation'); also a troupe of actors.

197. [17] **bolts:** lightning sent by *Jove* but not understood by *Mel,* his figure thus defined as a failed seer-bard *(vates)*—linked with original Roman poetry that Virgil and others claimed to revive (cf. Saturnian verse, nn. 782–88). Cf. *Jove* ≈ Caesar Octavian in propaganda, nn. 65–67.

198. [18] **what sort:** implies that this god must be different from the god (sc., *Jove*) that sent the unlucky lightning, which *Mel* did not understand.

199. [19–44] **Old Greek bucolic epos renewed for Roman mythic frame** (27).

200. [19] **declare:** *dic-,* 'point out by speaking, tell with authority'; cf. 'diction,' 'dictate.'
reckon: *put-,*'think' by metonymy from georgic meaning 'to prune,' sc., 'to figure future shape for a vine or tree' (cf. 'compute'), introduces a run of reasoning in rustic style, popular and proverbial, frequent in mime (cf. Horsfall, *Culture of the Roman Plebs,* n. 75) and in heroic epos (see, e.g., Lardinois, "Modern Paroemiology").

201. [20] **grazers:** translates generic *pastor* ('who grazes animals,' 'makes them feed'), not specialized to care for oxen, sheep, or goats, although many who should know better have a loose way of calling all herders 'shepherds'—abuse that fails to discern and respect differences among cattle, sheep, and goats, the different care required, and the resulting different implications for cognitive function. Cf. Schmidt, "Arcadia," n. 42.

202. [21] **nurslings:** from the root *fe-,* 'to nurse, give suck,' also in adjectives *felix* (nursing) and *infelix* (unnursing, malnursed), deployed by metonymy to mean, respectively, 'lucky' and 'unlucky,' 'ill starred,' 'cursed,' also in metaphoric transfer via analogy beyond the bucolic range; cf. nn. 12, 150.

203. [22–25] **As pups to . . . as kids alike . . . , so. . . . But Rome . . . :** a set of analogies used with the old cognitive strategy known as priamel. Cf. n. 12.

204. [25] **limber:** here describes a plant, but cf. *Ti* laid back and pliant in shade (1.4).

205. [26] **cause:** goal sought, authorizing story, etiology (cf. Greek *aition* and n. 739), here

story of going from country to city and meeting *God,* which authorizes Virgil's bucolic renewal. Cf. GrBepos, Theocritus' traveling from city to country and meeting a godlike goatherd (id. 7).

206. [27] **Freedom:** shown as slave's goal, but in political struggles a key concept for defenders of the traditional Roman Republic, thus a watchword of those who assassinated Julius Caesar. Yet Caesar's heir Octavian claimed to restore 'Freedom' even as he conspired to create a new regime; cf. nn. 67–69, 91, 118.

207. [30] **Galatea:** 'milk-white.' Cf. GrBepos, nymph vainly coaxed by or coaxing *Cyclops* (idd. 6.6–19, 11.19–21); and GrEpos, styled 'good looking' (*Il.* 18.45; *Theog.* 250), one of fifty daughters of *Doris* (ecl. 10.5 and n) and *Nereus* (ecl. 6.35 and n).

208. [32] **stash:** saved by a Roman slave to purchase freedom; *peculium* related to *pecus,* 'livestock' considered as 'capital' (wealth in animals counted by the heads, *capita,* from which also 'cattle'). This Roman custom and the story of *Ti* getting left by a wasteful mistress and taken up by a better adds to the ways in which Virgil makes Roman departures from Theocritus.

209. [36] **stared:** *mir-* again (cf. 1.11), reinforces profile of *Mel* as visually sensitive, alert.

210. [39] **themselves . . . kept calling:** Virgil often uses forms of '–self' and '–selves' to suggest natural sympathy with human affairs; cf. GrBepos, nature mourning loss of bucolic hero *Daphnis* (id. 1), a feature that Virgil claims for his *Ti* in making him a new version of Theocritus' bucolic hero.

211. [40] **nowhere else:** underlines that Virgil's authority stems from Rome, not from Theocritus' countryside and smelly goatherd (id. 7).

212. [42] **Here I saw:** cue to point to figure of the *god,* as also with ensuing 'here' and 'he'; in the actual theater such gestures could have been directed to the front row. For the central and formative role of seeing in Virgil's bucolic imaginary, cf. ecl. 1.5, 9, 11 and n. 193.

[43] **offerings:** obligation to sacrifice reinforced; cf. lamb staining altar (1.7–8), there 'often,' here ritualized in the style of an old religious formula, 'twice six,' hence twelve, or every month.

213. [44] **first:** often points to origin (etiology, cf. 1.5, 26); in this case Virgil claims Roman authority for taking Theocritus' bucolic range. Cf. LtEpos, 'first' raising light from darkness (Lucr. 3.2, of philosopher Epicurus), 'first' bringing garland back from Helicon (Lucr. 1.117–18, of Ennius); GrEleg, 'first' sitting to write (Callim.; nn. 779–80); and GrEpos, 'first' authorizing oracle to Hesiod from *Muses* while he herded sheep on Mount Helicon (*Theog.* 23–35; n. 709).

prophetic echo: *responsum,* an oracle and echo to *Ti* establishing his status as a seer-bard *(vates)* like *Mel* only more successful as reader of divine will. Virgil urges the viability of his renewed bucolic range against the Lucretian skepticism evoked via *Mel* (1.2) and amplifies echo into a powerful authorizing etiological utterance; cf. n. 189.

214. [45] **Oracle authorizing return to past and future growth** (1).

as before: not the new 'Freedom' cited as cause for *Ti*'s trip to Rome (1.27) but rather adapting the traditionalist yearning for return to a privileged prior state as rep-

resented in the voice of *Mel*—yearning for the status quo and old political 'Freedom' got usurped as themes by propaganda for Octavian even as he subverted the traditional order.

cows . . . bulls: highest bucolic rank, cf. *Daphnis*—cowherd—sung about by shepherd rewarded by goatherd with carved cup that emulates *Achilles'* Shield (id. 1).

Send up: sc., for breeding and/or rearing. By metonymic transfer to the poetry that contains it, the oracle authorizes the bucolic growth that it exemplifies and that Virgil has been carrying out from the start: metapoetic etiology; cf. n. 150.

215. [46–63] **Closing off, filling out—idealizing—new bucolic range and its new god** (13/5: 18).

216. [46] **Lucky oldster:** strong cue for gesture to refocus attention on figure of *Ti,* redoubles emphasis on motif of age, which hints at the long history of the bucolic mode in Greece before Virgil revives it here; cf. metapoetic history of *Ti*'s prior and present loves (1.27–36).

217. [47] **great enough:** not enough to make a veteran soldier feel rewarded, as commentators wryly note; yet in the traditional viewpoint assigned by Virgil to *Mel,* slightness may have merit, when opposed to ambition that reaches too high, e.g., the measured slightness of the bucolic range as opposed to vain striving for heroics; cf. 'meager' (1.2) as positive from this viewpoint.

218. [48] **all:** sc., 'of it,' adjective with the rhetorical flourish known as epexegesis, placed to suggest the whole of a meager space that rock and rush 'draw shut, enclose' (cf. 1.13, n. 195)—heart of *Ti*'s bucolic range and so a standard from which to measure bucolic variation and expansion through the book.

219. [49] **nursing:** cf. n. 202.

220. [51] **Lucky oldster:** repetition adds still greater emphasis and introduces description (ecphrasis) of *Ti*'s place, drawing motifs from ideal places in Theocritus (idd. 1, 7), in order to fix an intertextual relationship, by whatever metaphor we choose to describe it, e.g., various descriptive analogies: 'imitate,' 'echo,' 'allude to,' 'emulate,' 'revisit,' 'revise,' 'renew,' 'reclaim,' 'colonize,' 'expropriate,' 'supplant.'

221. [53] **as always:** time in *Ti*'s place is imagined as unchanging and unbroken from the viewpoint of *Mel,* whom Virgil depicts as suffering a violent break with his past. But Virgil also imagines *Ti*'s break with the past and change ordered by the oracle with its mixed message of continuity but growth (1.45). In short, Virgil has dramatized the loss of old Roman epos but renewal of bucolic epos at Rome.

croft: "small enclosed field or pasture" *(American Heritage Dictionary),* as fits the sonorous image resonating with 'often.'

222. [56] **crag:** *rupes,* 'broken rock' (cf. 'rupture, disrupt') seen as towering by *Mel* both here and at his own lost home—picturesque detail that adds pathos and drama to *Mel*'s figure and serves Virgil to expropriate and upstage the artful place worked up by Theocritus (id. 7).

sing: voice imagined of georgic worker in bucolic setting where bees and birds make natural music (1.55, 57–58); cf. GrBepos, natural music in georgic-bucolic ideal settings (idd. 1, 5, 7).

223. [59, 61, 63] **Sooner . . . sooner . . . than:** three impossibilities to underline a fourth, forgetting the *god*—another priamel for rhetorical emphasis; cf. nn. 12 and 212.

224. [62] **Saone . . . Tigris:** rivers added to Roman control and consciousness by recently dead generals, Saone flowing into the Rhône River at Lyon in Gaul captured by Julius Caesar, Tigris captured by Pompey in Iraq.

225. [64–78] **Silenced singer and displaced citizen-farmer laments lost past and dubious future** (10/5: 15).

226. [64–66] Exile for more than merely *Mel* imagined to geographic extremes—two traditional, two drawing on recent history, all using the special form of metonymy called 'synecdoche,' making a part stand for the whole region.

Africa: metonym for south.

Scythia: metonym for north.

Oaxes: taken as metonym (synecdoche) for the east, where Pompey had enjoyed military success (Oxus River?), but not otherwise known, so may be meant to imply emotion so strong as to overreach real geography?

Britain: after its recent invasion by Julius Caesar a new metonym (synecdoche) for the extreme west.

globe entire: *orb- tot-,* sc., whole known world (cf. 'orbit, total') as expanded by conquest.

227. [67] **stare:** cf. 1.11, 36: again marks *Mel* as strongly visual, vision sharpened by loss—clue to the poet's own acutely visual mind.

228. [69] **roof-lid:** *tugur-,* cf. *tegmen,* ecl. 1.1.

realms: metaphoric stretch from lost georgic range to highest thematic range (heroic and mythic)—further clue to *Mel*'s role representing ranges of old Latin epos.

229. [70–71] **godless soldier . . . barbarian:** veterans of Octavian Caesar's army paid with property taken from citizens, so thus outsiders from the viewpoint represented by *Mel* in Virgil's text and mind; their leader, Caesar, hailed as *god*—the opposite extreme—from viewpoint of *Ti.* For the polarities of the poem and mind, see Van Sickle, "How Do We Read Ancient Texts?"

230. [71] **discord's drawn:** *dis-,* 'apart, for the worse' + *cord-,* 'heart,' suggests lack of shared feeling in society marking the breakdown of the old republican ideal of concord; 'discord' is personified and acts like a bad herdsman, drawing citizens away from their property and forcing them forth into exile (cf. n. 195 for pastoral 'drawing').

231. [73] **row:** *ord-,* "originally a weaving term, 'a thread on the loom'" *(Oxford Latin Dictionary),* compared with *ordior,* "to lay the warp of (a web)" as a spider does, so used in Pliny (*Natural History* 11.80). The loom's vertical thread (warp) gets stretched by a common analogy to describe elements in domains requiring a notion of strict (sc., stringlike) array in space or time: warp ≈ vine row ≈ ship's keel or its ribs ≈ oratorical opening ≈ army rank and file ≈ socio-politico-economic class. Here the metaphoric texture is bitterly ironic where georgic ranking gets lost to and wasted by military force; cf. n. 17.

232. [74–78] **Ideal bucolic place and craft lost to *Mel:* traditional 'song,' sc., epos, silenced** (5).

[74] **nursing:** *felix,* by metonymy, 'prosperous, lucky'; cf. nn. 202, 219.

[76] **crag:** used for *Ti*'s enduring site, now for *Mel*'s lost spot. Again serves to color figure of *Mel* as emphatic and emotive; cf. the emotive 'staring'—strongly emotive gaze, wonder, amazement (1.11, 36), though here just sees (1.5, n. 189).

233. [75] **bower:** *antro,* a grotto, often with mythic associations. Cf. GrBepos, grotto where *Amaryllis* hid from her goatherd suitor (id. 3.6), also *Cyclops*' dwelling (id. 6.28); and GrEpos, the grotto prepared for the union of *Jason* and *Medea,* where *Orpheus* sang (Apollonius *Arg.* 4.1131; cf. nn. 757–74), also the dwelling of *Cyclops* (*Od.* 9.235). For mythic resonance of typical geography, see the illuminating account in Buxton, *Imaginary Greece.*

234. [77] **No more will I sing songs:** *can-, carm-,* 'to produce epic hexameters in whatever range—bucolic, georgic, heroic' but also to work enchantment with 'charms, spells.' *Mel*'s forced silence contrasts with the worker singing in *Ti*'s range (1.56) and with Theocritus' tragicomic figure of a *goatherd* falling silent because scorned in love (id. 3).

235. [79–83] **Disrupted older epos briefly drawn into new bucolic-georgic range** (5).

236. [79] **at least this night:** very restricted terms of time (unlike traditional noontide singing or repose, e.g., id. 1, *Phaedrus,* and opening scene here) employed by Virgil to express how tenuous yet crucial it is for him to work out in his own mind a blend between the remnant of traditional epos that he represents through the eloquent *Mel* and the new frame represented by the old but venturesome *Ti* and the new *god* at Rome.

237. [82] **at last:** *iam,* adverb of time marking a distinct point within a series of moments, in this case the series of events depicted in the poem as taking place from perhaps midday, when *Mel* stumbles upon *Ti,* to dusk, signaled by supper smoke and growing shadows from the hills.

far off . . . farmsteads: to close, Virgil stretches the frame of *Ti* beyond its already firm bucolic scene to include a georgic range imagined reaching across a valley to far hills—picturesque and typical of Italy. Thus Virgil begins to fill the thematic gap between the bucolic range of *Ti* and the distant city with its new and potentially heroic myth *(god).* These motifs of georgic peace overshadow the disturbed farmlands voiced through *Mel.* They represented a traditionalist's view of change. But now these closing images of extensive order imply that Virgil has worked from dismay at loss to begin to formulate a new order focused on *Ti* and framed by the *god* with potential for expansion to ever wider horizons of ideology and cognitive command.

send up smoke: sign of closure in daily time; cf. sign of monthly recurrence of ritual (1.43).

238. 'Cf.' again prompts you to invent commentary by looking for similarity and difference not only with respect to other poets but also (starting here) changes from eclogue to eclogue in the final order of the book. See also Note to the Reader.

239. [1–5] **Framer shows distant and urbane disdain for bucolic turmoil caused by love** (5).

240. [1] **well formed:** again 'good looking' like prize cattle, but reassigned from willing female (1.5, n. 189) to unwilling male controlled by *Master.* A master would control too a slave's 'freedom' (ecl. 1.27), for which Virgil made *Ti* go to Rome; hence 'master' here implies the highest thematic range, beyond bucolic reach.

Corydon: name linked by Servius (cf. n. 94) to Greek *corydalis,* 'lark, a good singer'; cf. GrBepos, puffer of a straw whistle, no musician (id. 5.6), and herder given care of cattle left by their owner to go to the Olympic games (id. 4).

Alexis: name bodes badly for love, since linked by Servius to Greek 'not speaking, not lexical'; cf. also ominous link to Greek for 'warding off.'

241. [3] **beech grove:** same tree but more (cf. ecl. 1.1, n. 185); generic similarity yet specific difference that consolidates and amplifies, creating a marker for Virgil's new Roman version of the bucolic range. In nature, beeches growing close together in groves have spindly trunks with high tops intertwined as depicted here, unlike the single broad tree that Virgil assigned to *Ti.*

242. [5] **unsettled songs:** bucolic epos described as deranged by love (cf. 1.77, n. 234), but deranging force provokes eloquent language here too as in the case of *Mel.*

hills and woods: basic setting and content of the bucolic range (cf. ecl. 1.5, 83).

243. [6–68] **Bucolic lover's pitch to the distant boy across the gap between the bucolic and the highest ranges** (63).

244. [6] **songs:** enchantments in epos (hexameters) projected by erotic energy in vain attempt to control an object in the highest and most distant range (cf. 1.77, n. 234).

245. [7] **push:** *ag-,* basic push of herdsman (cf. n. 195) extended by analogy to use of psychic force; cf. e.g., 'drive me to death.'

246. [8, 9] **Now at last too:** *nunc etiam* (cf. 'at last,' ecl. 1.82), but 'now' marks the moment as the same as that of the action of the verb.

247. [9] **Now:** repetition (anaphora) adds emphasis on actuality and presence.

248. [11] **reapers:** harvesting grain, a characteristic activity in the georgic range; cf. GrEpos, reapers for king (Shield; cf. nn. 710–18). Virgil thus adds motifs of a full day's georgic work contrastive with bucolic disorder caused by love. He had harmonized bucolic and georgic motifs to fill out the range of *Ti* (ecl. 1.82–83).

249. [13] **scour:** *lustr-* ('lustral,' 'lustration'), to purify by ritual procession around property (cf. ecll. 5.75 and 3.77 for such a ritual), here extended via metaphor to erotic pursuit, as also at ecl. 10.55.

250. [14] **Amaryllis':** name suggests 'glitter' in Greek but in Latin hints at 'bitter' *(amar-)* as here and in Theocritus (id. 3); also hinting at Latin 'to love' *(amare),* more like the beloved of *Ti* (ecl. 1.5), in which some ancient wits saw a further hint of Roma, as *Ti*'s true love.

251. [15] **Menalcas:** an old lover and competitor of *Daphnis* (idd. [8], [9]). In the latter as shepherd upstart he challenged cowherd *Daphnis,* but lost by the verdict of a goatherd. For possible hints of diverse myths of bucolic origin represented by these figures, see Fantuzzi, "Textual Misadventures of Daphnis."

252. [18] **picked:** translates *leg-/lect-,* which by metonymy also means picking words from texts, so 'to read' (cf. 'legend,' 'lecture,' 'lesson' and 'select,' 'elect'; also cognate with 'logic,' 'eclogue')—challenging to translate since English lacks this metonymic blend, which is basic to bucolic imagination interweaving language, flowers, and lovers all envisaged by analogy as objects to get, things to pick.
253. [22] **fresh:** translates *nov-,* 'new,' with sense specialized to the bucolic range, e.g., milk.
254. [23] **chant:** *cant-,* 'sing again, repeat song' (Habinek, *World of Roman Song*), echo and repeat of *can-,* 'sing'; cf. ecll. 1.77, 2.6.
255. [23] **Amphion:** a blend of the bucolic with the heroic-tragic range. Cf. SocMem, GrTrag, and LtTrag, legend having *Amphion* born with twin *Zethus* to *Antiope* (after her rape by *Zeus* in satyr form) and reared by a herdsman; the twins grow up and return to Thebes, killing the king and rescuing their mother from torment by queen *Dirce,* whom they kill by tying her to a bull—another bucolic twist to the tale. Cf. also GrEpos, *Amphion* also legendary for raising walls of Thebes with power of song (*Arg.* 1.735–41)—further challenge to bucolic range.
256. [24] **Actaeon:** son of royal Theban princess by a herdsman, hunter, saw the goddess *Diana* naked, so she turned him into a stag to be killed by his own dogs—tragic legend set in hills and woods; suits context and thus seems best correction for the corrupt text handed down.
257. [25] **ill-formed:** cf. 'well formed' (ecll. 2.1; 1.5, n. 189) and erotic force of sight in bucolic imagination. Here too Virgil challenges Theocritus on the latter's home turf; cf. GrBepos, *Cyclops* bragging of own reflected visage (id. 6.34–38), sung by the youthful lover-singer *Damoitas.*
258. [27] **copies:** *imagin-,* here for 'reflection' in the restless (thus in reality useless) mirror of waves. Comparing *Corydon* (hereafter *Cor*) to Theocritus' emblematic oxherd *Daphnis* (idd. 1, 6, 7), Virgil hints at uncertainty as to how his work relates to Theocritus, whether a poor reflection in impossible verse medium, a deceptive imitation, or not inferior in looks, but by any other criteria? Cf. LtEleg, Gallus not fearing literary judgment for his verses (www.forumromanum.org/literature/cornelius_gallus/eleg.html [accessed October 2003]). Also lurking in the background, love for *Daphnis* by *Menalcas* (hereafter *Men*) (n. 251).
259. [28, 29] **paltry, groundling:** scanty, poor, and down to earth—qualities of the bucolic range when contrasted with the civic and heroic ranges (cf. ecl. 1.2, 47 and nn. 186, 217).
260. [30] **drive:** *compell-,* sc., 'drive together,' a common task of herders, where 'drive apart' *(depell-/depuls-)* gets specialized by metonymy to mean 'wean,' as at ecll. 1.21, 3.82, 7.15.
261. [31] **mimic . . . singing:** a further way of hinting at conceivable relations among artists and arts. Although referred literally to voice and performance, 'singing' means by metaphor and metonymy 'producing epos,' i.e., hexameters (cf. ecll. 1.77, n. 234, and 2.6, n. 244); also hinted may be the notoriety of *Pan* as a lover and music teacher of boys.

262. [32] **Pan first:** cf. 'first' for *god* authorizing *Ti*'s particular bucolic venture (ecl. 1.44, n. 213); but here Virgil casts *Pan* as the originator of the bucolic range in general. Cf. GrBepos, Theocritus' *Daphnis* dying in Sicily and calling *Pan* from Arcadia (n. 740) to take back the pipe (id. 1.123–30); and GrPhil, *Pan*'s power evoked in ideal bucolic setting (*Phaedrus* 230, n. 185).

263. [36] **hemlock stalks:** *cicut-,* breezes' whispering through hollows of reeds *(calam-)* taught early country folk *(agrestis)* to puff (*inflar-,* cf. ecl. 5.2) on hollow hemlocks (Lucr. 5.1382–83), so that natural 'reeds' set the example for artful use of 'hemlocks.' Cf. ecl. 1.2, 5, 10 for contrastive echoes of Lucretius; there Virgil does not use 'hemlock,' which here contrasts too with 'reeds' invented by *Pan* (2.32): does this imply a different strain in tradition?

264. [38] **dying and declared:** 'pointed out in words' (cf. ecl. 1.19), a framing utterance in the legal and ritual form of a last will and testament. Cf. the formulaic utterance of *Ti*'s *God* (ecl. 1.45), 'Send up your bulls.' That formula projected Virgil's growth beyond Theocritus, while this one casts Virgil as 'following,' 'going after' (*secund-,* 'second,' a 'sequel'), in yet another metaphoric hint of Virgil's relatedness to Theocritus. Virgil imagines a master with a name from Theocritus (id. 6) 'dying' and handing down his pipe to a successor, sc., Virgil himself. Theocritus had imagined *Daphnis* 'dying' and returning the pipe to its inventor (id. 1)—closing tradition. Virgil opens it to new growth.

265. [39] **Damoetas, Amyntas:** both possibly noble names reduced to bucolic status. Van Sickle, *Design,* 128n65.

266. [45–55] **Garland of colors and scents to charm distant boy** (11).

267. [45] **Out here come:** to enjoy a garland woven of plants and scents. Cf. GrBepos, lovesick *Cyclops* tempting the milky nymph *Galateia* to come from the sea to enjoy bucolic life with him on land (id. 11.63); and GrEpos, the *Sirens* tempting *Odysseus* to quit his journey home (sc., leaving the plot of the *Odyssey*). The *Sirens* promise to tell about 'all' that befell Greeks and Trojans at *Troy* (sc., the whole cycle of myths related to the Trojan War, not merely one hero's return trip); they promise also to tell about 'whatsoever comes into being on much-nourishing earth' (*Od.* 12.184–91). Against such a totalizing reach, Homer presents only the limited plots of his two epics. Likewise Virgil uses 'all' with limited focus, at first bucolic (ecl. 1.48) but then gradually broader with increasing scope (ecl. 3.55–59); Virgil reaches to encompass 'all' cosmic and human history finally in the fourth eclogue (ecl. 4.52), more than the *Sirens'* lure.

well formed: visual and physical again (cf. ecll. 2.26, 1; 1.5, n. 189).

268. [48] **yokes:** sc., joins together as a yoke does oxen—georgic metaphor widely used in this book.

269. [49] **urging:** *suav-,* sc., having power to persuade; cf. ecl. 1.55. There are some twenty instances in Lucretius, in Virgil four in eclogues (ecll. 2.49, 55 and 3.63 echoed at 4.43) and one further echo (*Ge.* 4.200, echoing ecl. 2.49).

270. [51] **pick out:** *leg-* as directed to fruit (cf. ecl. 2.18, n. 252).

271. [53] **honor:** mark of distinction and value from civic and heroic range.

272. [55] **urging:** *suav-,* repeated (cf. 2.49) to emphasize erotic urgency (urge) at the appeal's climax, to be followed by letdown, collapse into self-reproach.
273. [56] **Corydon:** shift from *Alexis* back to self, collapse into self-reproach.
274. [57] **challenge:** *cert-,* 'keep sifting out, discern'—basic bucolic idea of testing difference (cf. ecl. 1.9, 11, n. 193).
275. [60] **flee:** that described exile of *Mel* (ecl. 1.4) here transferred to flighty and fugitive beloved who shuns pursuer.

ah, mindless: cues an even more abrupt shift, from self to reproach for *Alexis;* for the tragic emotion, cf. ecl. 2.69.

276. [61] **Paris:** cf. SocMem, prince of *Troy* while herding flocks judged beauty contest among goddesses. He awarded the prize—*Apple of Discord*—to *Venus (Aphrodite),* who offered as a bribe *Helen,* most beautiful woman but already the bride of *Menelaus,* who promoted the Greek war against *Troy* to get her back—bucolic root for heroic epos. Hence 'Paris' links the highest range with the 'woods' that represent the bucolic range (cf. ecll. 2.5, 1.1).
277. [62] **woods before all else:** sc., bucolic range versus everything beyond; cf. ecl. 1.48, n. 218.
278. [63–65] priamel with themes from large to small—paradox comparing *Cor*'s love to animal drives (cf. ecl. 1.24, 59). Cf. GrBepos, "climactic sequences . . . familiar feature of 'pastoral' poetry." Hunter, *Theocritus,* 208, on id. 10.30–31, referring also to Plato *Phaedrus* 241d1.
279. [67] **growing shadows:** cf. 'greater shadows' (ecl. 1.83)—with dynamic motifs of closure Virgil amplifies the bucolic-georgic blend framed by *Ti*'s new Roman myth.
280. [69–73] **Bucolic lover looks down on love from standpoint of georgic work** (5).
281. [69] **A Corydon, Corydon:** final shift, climactic repetition, marks epilogue responding to *Framer*'s prologue (ecl. 2.1–5).

mindlessness: a notorious theme. Cf. SocMem and LtTrag, 'heartless with flaming love, downcast, he crafted rape from mindlessness' (Accius *Tereus*); and GrBepos, *Cyclops* asking where wits had flown, leaving his chores neglected (id. 11.72–74), also lovesick girl, *Simaitha,* asked herself about her wits (id. 2.19).

taken you off: *cep-;* cf. 'captured' and 'caught,' commonly used for victory in battle, thus another metaphoric link between the bucolic and the heroic ranges—love and war.

282. [70] **half-reckoned . . . pruned:** *put-,* 'to prune' (cf. 1.19, n. 200)—georgic reasoning versus mindlessness of bucolic love, which was faulted in the prologue: common metaphoric transfer of georgic 'reckon,' 'prune' to processes of judging and figuring out (e.g., 'compute,' 'impute,' 'repute').

elm: living tree *(arbor)* employed in Roman practice to support the vine; wild in *Ti*'s ideal landscape (ecl. 1.58).

283. [71–72] **weaving . . . use:** weaving craft already hinted by motif of milk compressed into cheese (ecl. 1.79), sc., pressed into a woven mold; here weaving made explicit and linked with utility as 'measure' (ecl. 2.68) needed to extinguish fire (metaphor) of love.

[72] **rush:** weedy edge of *Ti*'s bucolic close (ecl. 1.48) redeemed for utility by craft.

284. [1–54] **Spat over property and sexual propriety grows into metapoetic clash over song** (54).

285. [1] **whom's the herd is:** 'whom' instead of the normal 'whose,' since Virgil replaced normal *cuius* with *cuium,* an old and rustic form. It made one ancient reader protest and makes us wonder why such a show of old-time language here? Does Virgil mean to suggest a time warp? Does he want us to think that this scene takes place at an early time? Earlier than when? The previous eclogue? Or earlier than the historical disruptions represented in the first eclogue? In any case, a prequel? Can this hint at olden times when seers, *vates,* wove their verses of Saturn in wildwood places? (cf. 3.104 and nn. 124, 782–85).

Meliboeus': name and form also imply a prequel to first eclogue, since there *Mel* was shown going into exile with goats (ecl. 1.4, 74) but here is imagined as possible owner of sheep in a peaceful time. At another level, the denial emphasizes that from this cycle of new Caesarist mythmaking Virgil's opening viewpoint is far removed.

286. [3] **malnursed:** cf. ecll. 1.49, n. 219, and 1.21, n. 202.

287. [11] **trees and fresh young vines:** again hint of vines trained to grow on trees, where new growth suggests the recovered georgic range in mythic frame of *Ti,* thus more ample than the neglected vineyard of *Cor* (ecl. 2.70) and the lost viticulture of *Mel* (ecl. 1.73).

288. [12] **ancient beeches:** emphasis on age implies great size—spreads of wide branches and smooth surfaces of pale bark apt for carving words. These motifs complement and amplify a basic motif of Virgil's bucolic range (cf. ecl. 1.1, n. 185, and ecl. 2.3, n. 241), also the beech grove *(Fagutal)* of *Jove* (n. 185).

289. [13] **arrow reeds:** translated to show Virgil's metonymy, which underlines how 'reed' *(calam-)* was useful for making more than just bucolic pipes, thus here weapons for hunting and potentially war (the civic-heroic range); cf. the metonymy {'reed' ≈ pipe} already imported and amplified from Theocritus (ecll. 1.10, 2.33) as opposed to the initial metonymy assigned to *Mel* ('oat' ≈ pipe), where 'oat' was not a material viable for making anything.

290. [21] **chanting:** repeating song; cf. ecl. 2.23, n. 254.

291. [22] **billy goat:** Virgil imagines *Damoetas* (hereafter *Dam*) contesting with 'goat song,' legendary as the origin of tragedy, 'goat-singing' (apt insight by Breed, *Pastoral Inscriptions,* 65–66), adding to other hints that *Dam* represents a powerful strain and potential for growth in the bucolic range toward higher ranges; cf. 'Send up your bulls' (ecl. 1.45) and remember that one meaning of *Tityrus* was 'billy, buck.'

292. [26] **yoked:** sc., 'joined together'—again georgic metaphor (cf. ecl. 2.48).

beeswax: cf. GrBepos, likewise fastening the pipe returned by dying *Daphnis* to its maker, *Pan* (id. 1.129).

293. [27] **streets . . . straw:** not in the fields and woods and not with 'reeds,' so not authentic bucolic music.

294. [31] **challenge:** cf. ecl. 2.57.

295. [37] **beechwood:** tree already representing Virgil's bucolic range (ecll. 3.12, 2.2, 1.1) and now imagined as material for artifacts representing further thematic reach.

chiseled work: subject to description (ecphrasis) that varies and challenges tradition of such works and their descriptions. Cf. GrBepos, goatherd's cup marvelous to see (id. 1); and GrEpos, Shield of *Achilles* (nn. 710–18).

296. [40] **Conon:** court astronomer; cf. GrEleg figured in Callim. *Aitia* (n. 739), links *Men* with astronomical lore and urbane craft and points beyond the bucolic to the middle range of epos.

297. [41–42] **peoples . . . globe entire:** *gent-, orb-, tot-* (cf. 'gentile,' 'orbit,' 'total')—further stretch in range (cf. ecl. 1.66).

298. [42] **reapers:** ≈ regular georgic work (ecl. 2.11); **plowmen** ≈ lost georgic range (ecl. 1.3, 70); cf. GrEpos, Aratus (nn. 730–33 and echoed at ecl. 3.60) and Homer's Shield (nn. 710–18).

299. [45] **bears breech:** *acanthus,* stately and prickly in nature but made to curl out softly on the ornate capitals of columns in Corinthian style. Did it flourish wild as it does today in nooks on the Palatine hill?

300. [46] **Orpheus:** emblematic of poetic power; cf. GrEpos, Apollonius (nn. 171, 767). Virgil thus adds heroic range to tragic in making *Dam* a figure of poetic power and ambitious reach beyond bucolic bounds, though Virgil has made 'woods' represent the bucolic range here in his book (cf., e.g., ecll. 1.5, 2.5).

301. [52] **push:** *ag-,* again singing described by analogy with basic act of herding; cf. n. 195 (ecl. 1.13).

302. [55–59] **Framer now emerges from exchange to command ordered growth in song** (5).

303. [55] **Declare:** again of authoritative pointing utterance (ecll. 2.38, 1.19).

304. [56–57] **now . . . now . . . now . . . now:** fourfold repetition (anaphora) of temporal adverb (cf. nn. 246–47) conveying sense of a present moment (season) favoring song.

all . . . all: sc., 'every . . . every,' strong variation and push to fullness of bucolic-georgic range (cf. ecl. 1.48, n. 218). Cf. LtEpos, Virgil adding emphatic motifs of time to motifs of wider space recalling the ideal spring when first 'farmfield muse' flourished (Lucr. 2.32–33, 5.1395–96; cf. ecl. 1.10); and GrBepos, also Greek bucolic nature favoring song (idd. 1.1–21; 5.31–34, 45–59; 7.133–47), and in a bucolic imitator of Theocritus, 'everywhere spring, everywhere pastures, everywhere udders of milk,' threefold anaphora by *Daphnis* to *Menalkas* (id. [8].41–42).

305. [57] **well formed:** Virgil pushes metaphoric stretch from good-looking animals and persons to whole year (cf. ecll. 2.1 and 1.5, n. 189).

306. [58] **Take up:** *in + cip/capt,* 'put hand to, get a hold on, grasp first,' from actual grip with hands metaphoric to beginning a process or speech understood as a journey or development (travel or growth) that can be projected as a series from beginning through middle to end; cf. 'first took,' *prin- + cip-* (ecl. 3.60).

307. [59] **In shifts:** trading back and forth, exchanging, as speakers were said to do in

bucolic and heroic epos. Cf. GrBepos, arguing 'in shifts' (*amoiba-,* id. 1.34: two lovers carved on cup), 'in shifts' *(amoibai-)* bucolic song (id. [8].31–32, 61); and GrEpos, arguing 'by shifts' (*amoibe-, Il.* 18.506: trial carved on *Achilles'* Shield); cf. also common metaphor describing epic conversation, 'give speech back in shifts, in exchange' *(apameib-).*

Camenae: nymphs of a spring near Rome; cf. LtEpos, *Camena* standing for Greek *Mousa* in Saturnian verse of first Latin *Odyssey* (nn. 782–85). *Camenae* were said to be called *Muses* by Greeks (Ennius frag. 487 Skutsch; cf. nn. 789–802), hence like other vatic motifs they are part of Virgil's effort to color his new mythic frame as a return to an older state—etiological thrust (cf. ecl. 1.45).

308. [60–107] **Songs in shifts push each other to grow to recover vatic voicing** (48: 4-12-8-8-12-4). The couplets mimic epigram not only in form but also style—proverbial and pithy, like epitaphs, spells, oracles, riddles; cf. n. 75.

309. [60–63] **Hymnic prelude to gods—hints at vatic developments to come** (4). This (4) reports the number of verses in this segment; since Virgil measures segment lengths symmetrically, they are signaled also in the scripts as [4], [8], [8], [12], [4].

[60] **first took:** opening theme of praise to deity and claim of divine support, like a hymn; cf. n. 704.

all . . . full of Jove: sc., 'everything, all things'—a still further stretch from the bucolic base toward comprehensive language and vision in the new mythic frame, reaching to the middle range of epos. Cf. GrEpos, 'each . . . , every . . . , everywhere full of Zeus' (Arat. 2–4; cf. nn. 298, 730–33): the ideological thrust there flattered the Macedonian king, while here the ideology serves Octavian, whose coins displayed Jove; cf. nn. 65–67, 117.

310. [61] **songs:** sc., this form of epos (cf. ecll. 2.6, 1.77).

311. [63] **laurel, hyacinth:** plants said to result from metamorphoses provoked by erotic misadventures of *Phoebus:* cf. SocMem and GrEpos, the girl *Daphne* escaping the god's lust by turning into laurel *(daphne);* the boy *Hyacinthus* killed by the god's discus blown off course by jealous wind, and the boy's blood giving rise to the flower named for him by the god. In one version, *Daphne* and *Hyacinthus* were sister and brother. Dix, "Vergil in the Grynean Grove," 257.

urging: *suav-* again; cf. ecl. 2.55.

312. [64–75] **Erotic—charming powers at work on fields of love** (12).

313. [64] **Galatea:** nymph imagined as more sexually forthcoming than in other contexts (cf. ecl. 1.30, n. 207); cf. GrBepos, flirtatious (id. 6).

gamy: racy, sexy, as lascivious as a goat.

314. [71] **golden:** value from the heroic range—above and beyond the bucolic—intensified by specifying exact number *(decem)* in vatic style, topped by boast of doing it again next day; cf. GrBepos, 'I bring ten apples, more tomorrow' (id. 3.19–20), and GrEpos, 'golden fleece' as blend of bucolic and heroic ranges, n. 763. *Heracles* stole golden apples of *Hesperides,* 'Daughters of Evening' (Apollonius *Arg.* 4.1434–35); fair golden apples guarded by *Hesperides* (Hes. *Theog.* 215–16); cf. popular legend, three golden apples used by *Hippomanes* to delay *Atalanta;* one golden apple

tossed by *Strife* into wedding party of *Peleus* and *Thetis,* causing quarrel that led to beauty contest judged by the oxherd *Paris* (ecl. 2.61) and his bribe from *Aphrodite* of *Helen* as a bride, which led to the Greek war on *Troy.*

315. [73] **bear back:** translating *refer,* verb applied metaphorically to carrying things and words, here hint of echo from bucolic range to mythic range (cf. 1.5, n. 189); cf. GrBepos, Theocritus on reach of bucolic fame to court of *Zeus* (sc., of Ptolemy in Alexandria, id. 7.93).

316. [75] **nets:** set to close off woods and enmesh animals driven by hunters beating bushes, cf. ecl. 6.55–56.

317. [76–83] **Erotic—bucolic range to higher range: climax to love exchanges** (8).

318. [76] **Phyllis:** *phyll-,* Greek 'foliage,' a name not found in earlier pastoral. *Vergil Eclogues,* ed. Coleman, 119 (hereafter Coleman).

birthday: an occasion for mirth and sexual license. *Virgil: Eclogues,* ed. Clausen, 109–10 (hereafter Clausen).

[77] **harvest:** a chaste festival; cf. ecll. 2.13, 5.75.

[78–79] **Phyllis I love:** "the speaker [*Men*] is moving into the distance," and with him "it transpires that she [*Phyllis*] is going," so Virgil makes her tell off rival *Iollas.* Nisbet, "Style," 59.

319. [80/82] **Gloomy** versus **Sweet:** opposite themes in priamels with identical form, as if a cognitive initiation and challenge (cf. ecl. 1.23, n. 203).

320. [84–91] **Metapoetic interplay and stretch—between bucolic range and tragic-heroic range** (8).

321. [85] **Pierian Muses:** called to enlarge the reach of Latin *Camenae.* Cf. LtEpos, Greek goddesses linked in middle range of Latin epos with tradition and sweet power of song (Lucr. 1.926, 946; cf. Lucr. 4.1, 21); GrBepos, called best medicine for love (id. 11.1–3) and invoked by feckless farmer-lover (id. 10.24); and GrEpos, in older Greek (georgic) epic, *Muses* of Hesiod—born in Pieria, near dwelling of gods on Mount Olympus (*Theog.* 53; *Works and Days* 1).

322. [86] **fresh songs:** new tragedies; cf. ecl. 2.22, n. 253, and Breed, *Pastoral Inscriptions,* 65.

323. [88] **come where . . . come:** prayer formula in riddling style, sc., vatic, like an oracle (cf. ecl. 3.60, 104–7 and n. 75). Paraphrase to unfold metapoetic import: 'you have come to the point of making fresh songs in the highest [sc., heroic and tragic] range; if your success delights someone [sc., me], may that person [sc., I] also come to join you making songs in the highest [sc., heroic-tragic] range. For him [sc., me] let miracles occur'—a hint of Virgil's ambitious project to amplify and elevate the bucolic range to tragic-heroic scope.

324. [89] **honey:** traditional symbol for sweet gift of *Muses* (cf. GrBepos, id. 7.82–85), hence a hint of more poetic flow to come, with miraculous reversals in nature.

balm: will number among the miracles of the Golden Age (ecl. 4.25).

325. [92–103] **Apotropaic ('turning away')—charms protect bucolic; spells in vatic verses** (12).

326. [93] **flee:** sudden shift in emphasis and tone from fullness and confidence in the ex-

panding bucolic-georgic range to themes of risky edges and threats from within and without. Cf. varied inflections of ejected *Mel* (ecl. 1.4), elusive *Alexis* (ecl. 2.60), fugitive *Galatea* (ecl. 3.65); cf. also GrEpos, proverbial style recalling Hesiod (*Works and Days;* cf. n. 709).

327. [96] **Tityrus:** not endowed with sheep and cattle, which stand higher on the scale of bucolic values and were assigned *Ti* (ecl. 1.7, 9)—another of this eclogue's hints of being conceived as a prequel to the first eclogue? cf. GrBepos, goatherd status assigned to *Tityros* (id. 3).

328. [104–7] **Vatic riddles: dialogue builds to climax in traditional vatic contest** (4).

329. [104] **Declare:** again pointed command introducing special utterance (cf. ecll. 3.55, n. 303, and 2.38, n. 264), but here Virgil introduces a contest of riddles, recalling a legendary competition between seers to guess numbers of fruit on a tree and piglets of a sow (cf. *decem* at n. 314), hence vatic climax to whole exchange and hint of move to recover old Latin poetry (cf. nn. 98–99, 151).

330. [105] **span of sky . . . three ells:** cf. GrEpos, hint of heavens carved on Homer's Shield, argues Dix, "Vergil in the Grynean Grove," 260; cf. other hints of the Shield (ecl. 3.41, n. 298).

331. [107] **kings:** theme of highest range inscribed on flowers (bucolic range), *Hyacinth* likely the name meant (cf. ecl. 3.63, n. 311, and careful reckoning by Dix there).

332. [108–11] **Framer: worth affirmed for both singers and any lover; fullness declared for mythic frame** (4).

333. [109] **worthy:** *dign-,* 'deserving of, fit for, measuring up to' (cf. 'dignify,' 'dignity,' 'deign,' 'disdain'), basic to processes of analogy, relating, comparing, assigning value that typify bucolic work, metaphoric thought, and Virgil's mind (cf. n. 238); often where some prize or honor is at stake, with sense that something or someone lower meets and merits the higher; cf. **dic-,** 'declare.'

334. [111] **enough:** affirms the value of measure and the need to close this swelling bucolic-georgic range, which Virgil has pushed to horizons far beyond the narrow space called 'enough' for *Ti* (ecl. 1.47, n. 217), above all by interweaving a dense tissue of threads drawn from the epos of Homer (heroic), of Hesiod (mythic, georgic), and of their later Greek emulators (Apollonius, Aratus, Euphorion), as well as from Virgil's contemporary Roman Gallus.

335. [1–17] **Outline for hymn to new hero: vision of order to emerge from chaotic world** (3{4}3{4}3).

336. [1–3] **Framing growth beyond the thematic ranges touched thus far in the book** (3).

[1] **Sicilian:** refers back and summarizes ecll. 1–3 as 'Theocritean' by metonymy from Sicily, which was Theocritus' place of birth. Writes off the abundant growth in those eclogues beyond Theocritus as less than the further growth planned here. The claim exemplifies two cognitive processes at work: blending and compression (mixing diverse domains and making a slight part stand for a more various and extensive whole, which is a form of metonymy; cf. nn. 9, 150).

greater: cue for growth in theme, which is also realized in style; cf. ecll. 1.83 ('greater') and 1.45 (program for growth).

songs: sc., epos in ranges higher than bucolic (cf. ecll. 3.61; 2.6; 1.77, n. 234).

337. [2] **Trees:** representing the bucolic-georgic range (cf. ecll. 3.10, 56; and 1.5, 39, n. 189).

groundling: *humil-,* 'close to earth, humble' (cf. 'humous'), the traditional value of the bucolic range when compared with broader and higher ranges (cf. ecll. 1.2, n. 186, and 2.28, n. 259).

tamarisks: used to stand for the bucolic range (idd. 1.13, 5.101) but burned on the battlefield (*Il.* 21.350); woven by *Hermes* into sandals to disguise tracks of *Apollo*'s cattle being rustled from Pieria's hilly pastures (*Hermes* 81, 102, heroic hymn and bucolic origin myth).

338. [3] **worthy:** both singers and any lover were deemed 'worthy' of bucolic prize (ecl. 3.109–10), while here the bucolic range is challenged to grow worthy of a higher range.

339. [4–7] **Frame embracing cosmogonic and mythic time—climax, renewal, return, birth** (4). Building myth of order (an emergent blend); cf. n. 9.

[4] **Cumae:** Greek settlement south of Rome as old as Rome itself, with shrine of *Sibyl,* prophetess producing oracles often cited at Rome, hence motif marks *Framer* as like an old-time seer *(vates)* with access also to Greek authorizing past.

340. [5] **great:** *mag-, maj-, max-.* 'Greatness' typifies highest range (cf. ecl. 4.1)

row: *ord-* ties in with powerful metaphoric network of spinning, threads, weaving (cf. ecll. 1.73, n. 231, and 2.72, n. 283).

341. [6] **Maiden:** virgin Justice. Cf. LtEpos, fleeing wicked humans (Catull. 64.397–408); and GrEpos, Justice leaving earth after humanity declined (Arat. 96–136, cf. nn. 298, 309, 730–33); also Hesiod (*Works and Days* 109–201).

Saturn's realms: *regna* ≈ highest range—metaphor for lost farm of *Mel* (ecl. 1.69). *Saturn* (Greek *Kronos*), the father of *Jove (Zeus),* defeated by him and relegated to rule blessed heroes somewhere in west, sc., prehistoric Italy; cf. Saturnian as early Italic verses, nn. 782–88.

342. [7] **at last:** now for the third time in four lines, emphatically repeated adverb of time marks a distinct point within a series of moments, here the emerging blend of motifs that suggest a turning point in cosmico-mythic time, not only arrival at predicted end (ecl. 4.4) but emblematic returns (ecl. 4.6). Virgil will use the adverb seven more times in this eclogue, an index to its peculiar historicizing and ideological (vatic) blend.

fresh offspring: *nov- progen-,* 'new' like milk (ecl. 2.22), while 'progeny' in Latin as in English smacks of formal and old-fashioned way of speaking about new line, an echo of old and aristocratic Roman epitaphs echoing Greek. Van Sickle, "Elogia of the Cornelii Scipiones": oxymoron, 'new/old.'

sent down from: contradicts Lucretius. Cf. LtEpos, Lucretius arguing that life was not sent down from heaven (2.1153–54), which in turn rebutted Hom. *Il.* 8.19, so Virgil in effect returns to the heroic range and framing myth.

Reckoning [4–7]. Combining returns with new birth in the image of a great moment in

cosmic and historical time (*kairos* in Greek), Virgil amplifies and extends by analogy his original program, 'as before, but more' (ecl. 1.45).

343. [8–10] **Change cast as the end of the Iron and the rise of the Golden race** (3).
[10] **Lucina, Apollo:** sister and brother—statues in niches above stage to salute? cf. LtEpos, both said to have shunned the wedding of *Peleus* and *Thetis* (Catull. 64.300–304; cf. nn. 806–12), who were the parents of *Achilles,* the hero that proved fatal to *Apollo*'s favorite city, *Troy. Apollo* was also linked with Octavian Caesar. The link serves Virgil's creation of new myth from old threads—Trojan ancestry, *Aeneas,* for Caesar's line.

344. [11–14] **Change linked to office (consulship) marking a year on the Roman calendar and to the consul who negotiated a political accord** (4).
[11] **worthy age:** *decus hoc aevi,* 'this grace of time' or 'this gem of an era'; cf. 'worthy' (ecl. 4.3, n. 338).

345. [12] **take up:** metaphoric from taking up by hand but transferred to cosmic time; cf. ecl. 3.58 and n.

346. [13] **drawing:** *duce,* in ordinary Latin 'general, leader,' but contains root for a basic act of herding, 'draw' (n. 195)—here metaphoric as Virgil refers to *Pollio*'s effort to 'draw together' Caesar and Antony by diplomacy.

347. [14] **erased:** *in + rat- [rit-],* 'unthought,' reversed as applied to 'traces of crime,' which makes a veiled critique of the brutality of civil war and its consequences. Cf. plight of *Mel* (ecl. 1.3–4, 64–78); and LtEpos, 'erasing' promises to marry when *Theseus* left *Ariadne* (Catull. 64.59, 142). Fear striking the sight through forms; cf. ecl. 1.5, n. 189.

348. [15–17] **New child imagined as grown hero ruling pacified world** (3).
[15] **gods:** mixed with heroes. Cf. LtEpos, in heroic age (Catull. 64.384–86); and GrEpos, with *Phaiakians* (*Od.* 7.201–3).

349. [17] **forced to peace:** *pacat-,* Latin 'peace,' shares root meaning 'to hammer, pound' (cf. 'impact' [noun/verb], 'compact' [noun/verb/adjective], also by extension hammered peg that marks a page, ecl. 6.11).

350. [18–45] **Three stages envisioned for new order's gradual growth to universal sway** (28 = 8{5::3:3}9).

351. [18–25] **First of three projected phases for child's growth—miraculous gifts from nature** (8).
[18] **care free:** a miracle, since care-full toil was the georgic rule, even for *Jove* (ecl. 3.61).

352. [20] cf. LtEpos, earth of its own accord first creating crops for humankind (Lucr. 2.1157–59); and GrEpos, earth giving of its own accord in Golden Age (Hes. *Works and Days* 117–18).

353. [21] **themselves:** cf. ecl. 1.39, n. 210.
nanny goats: lost with *Mel* (cf. ecll. 1.12, n. 194, and 1.74, n. 232) here recovered and amplified.
home: base, a site protected and controlled; from it plot lines run, and to it they return (cf. ecll. 3.33, 1.35).

354. [25] **balm:** a rare plant, foreshadowed (ecl. 3.89, n. 324)—climax to first phase of growth.

355. [26–36] **Second phase of projected growth divided into three parts:**

[26–30] **the boy becomes old enough to read and be greeted by further miracles from nature** (5).

[31–33] **yet some traces of the Iron Age still linger** (3).

[34–36] **the heroic age will recur as the prelude to the full return of the Golden Age** (3).

[26] **pick and read:** *leg-,* for choosing flowers or letters, words (cf. ecl. 2.18, n. 252).

356. [31] **ancient fraud:** civilization tracing its mythic origin to the theft (sc., 'fraud') of fire by *Prometheus,* as distinguished from 'traces of our crime,' sc., Roman civil war still festering (ecl. 4.13). Cf. LtEpos, 'traces of old penalty' borne by *Prometheus* at the wedding of *Peleus* and *Thetis* (Catull. 64.294); the art of navigation called blind and wicked (Lucr. 5.1006); and GrEpos, *Prometheus*' son *Deukalion* first making cities and temples and ruling men (Apollonius *Arg.* 3.1086–89).

357. [32] **Thetis:** a daughter of *Nereus,* 'Old Man of the Sea,' so sea goddess, here by metonymy ≈ 'the sea.' Cf. LtEpos, with not so cryptic reference to Catullus' idiosyncratic revision of heroic legends, which insisted on calling *Argo* the first boat to penetrate sea and on making its sailing cause *Thetis* and *Peleus* to fall in love (cf. nn. 341, 806–12).

358. [34] **Tiphys:** pilot of the *Argo.*

359. [35] **picked:** sc., specially chosen, select (cf. ecl. 4.26).

360. [36] **great:** cf. 'great' (ecl. 4.5, n. 340).

361. [37–45] **Third phase of projected growth—heroic adulthood** (9). Traces of Promethean culture erase themselves, and bucolic miracles flower, the boy imagined grown up into a hero very different from *Achilles.*

362. [39] **all . . . all:** new stretch in comprehensiveness; cf. 'full of *Jove*' (ecl. 3.60, n. 309), 'every tree' (ecl. 3.56, n. 304), 'before all' (ecl. 2.62, n. 277), 'pasture all' (ecl. 1.48, n. 218). Cf. also GrEpos, 'they do not go on ships, plowlands bear fruit' (Hes. *Works and Days* 236–37); earth giving products to *Cyclopes* without agricultural toil (*Od.* 9.109–12), nor do *Cyclopes* need to sail (*Od.* 9.125–30).

363. [40] **no . . . hook:** projects idealized past moments as an enduring future ideal. Cf. LtEpos, natural life of early humans—no plowing, pruning, and planting, but contentment with earth's gifts (Lucr. 5.933–42; cf. nn. 803–5); vine not pruned, shade not trimmed, plows rust for wedding of *Peleus* and *Thetis* (Catull. 64.38–42). Cf. also GrEpos, Homer's *Cyclopes* and *Lotos eaters* free from farming toil. Viticulture (ecll. 1.73, 2.70) valued in Roman cultural frame but vulnerable to 'evil hook' (ecl. 3.11).

364. [46–59] **New frame authorized as universal fate: basis for refounding Greek epos on Roman terms** (7/7).

365. [46–52] **Divine authority claimed for new myth expanded to universal reach** (7).

[46] **Parcae:** goddesses turning spindles to spin threads. Cf. the thread-row metaphor in cosmic time (ecl. 4.5, n. 340); cf. also LtEpos, goddesses singing 'Run spindles,

drawing [*duc-*] threads that follow fates' while spinning at *Achilles'* parents' wedding and telling of his violent life (Catull. 64.326–27 and refrains).

centuries such: sc., 'as these,' and not as those predicted by Catullus, where *Achilles'* violence at *Troy* presaged decline to the Iron Age present—Virgil claims an authorizing past from Catullus and corrects it too.

366. [48] **great honors:** usually highest civic offices at Rome, e.g., *consul, censor,* but here pointing higher still (cf. ecl. 2.53, n. 271) and 'great' (ecl. 4.36, 12, 5, 1).

367. [49] **offshoot . . . growth:** *subol-, increment-,* the new child identified in georgic metaphors as a 'twig' sprouted, but at the climax also as a means to further growth: as 'seed' planted or 'scion' grafted—a new high point for the mythic frame inaugurated with the *god* of *Ti* and his oracular imperative for growth (ecl. 1.45) and amplified by image of *Jove* as universal cultivator and link with Caesar Octavian (ecl. 3.60–61).

great: further emphasizes and reinforces mythemes of emerging order; cf. n. 72 and 'great,' 'greater' (ecl. 4.48, 5, 1).

368. [52] **all:** most far-reaching use yet of this word; cf. its varying reach and scope (ecll. 4.39; 3.56, 60) back to the rocky and marshy croft of *Ti* (ecl. 1.48)—'all' is the most basic and ambitious logical category in cosmogonic myth, in rhetoric, and in poetics. Burkert, *Logic of Cosmogony,* 88: "concept of 'all,' 'everything,' 'universe' . . . logical concept, not mythical intuition." Cf. the claim to have seen "all that took place at Troy" and "all that comes into being on earth" attributed to the Sirens by Homer (*Od.* 12.184–89).

joy: *laet-,* georgic metaphor from root meaning, 'manured,' which nurtures metonymic extension and specialization to mean 'joyful, prosperous,' so here Virgil imagines everything in the cosmos as like a well-fertilized farm; cf. that other rural (bucolic-georgic) metonymic shift from 'well nursed' to 'lucky, blessed' (ecl. 1. 74) and the georgic metaphors (ecl. 4.49).

369. [53–59] **New myth authorizes Virgil to refound epos with challenge to bucolic *Pan*** (7).

[54] **deeds:** 'things done' *(facta)* worthy of getting pointed out, declared—in heroic epos dictated by 'utterances' *(fata)* from the *Parcae:* the claim hints at Virgil's aim to match Homer with Roman heroic epos based on the new mythic frame created in this book.

370. [55] **Orpheus:** cf. ecl. 3.45, n. 763, and n. 171; cf. also SocMem and GrEpos, Virgil recasts the old contest among bards (ecl. 3.104, n. 124), recovering for himself the role of an old Roman bard *(vates)* challenging Greek authorities and powers, both legendary bards and their parents—poetic and prophetic gods.

371. [56] **Linus:** princling reared among lambs, so bucolic range. Cf. GrEleg, killed by dogs (Callim. *Aitia* 26 Pfeiffer; cf. nn. 777–80); GrEpos, song of Linos (*Il.* 18.570): and ecll. 1.2, 5.88–89.

372. [58] **challenge:** cf. ecll. 3.31 and 2.57, basic discernment imagined at a potential turning point for whole tradition of epos.

373. [59] **Pan (even Arcadia:** at the climax of his projected contest Virgil places the god

he earmarked as the inventor (ecl. 2.32, n. 262) and now locates in the home territory that Theocritus too signaled—a none too subtle sign that Virgil, beyond his challenge to wider ranges of epos, aims to upstage Theocritus' version of the bucolic range, putting behind Theocritus' Sicily and with it Theocritus' status as inventor—programmatic push expressed in formulaic style, like an oracle, prayer, jingle, vatic spell. Care to allow first choice of prizes to *Pan* and the *Muses* opened Theocritus' first idyll (id. 1.1–12) and the dying cowherd called *Pan* to come to Sicily from Arcadia for the pipe. Thus Virgil demonstrates remarkable boldness to project defeating the god at home.

374. [60–63] **Framer urges new born to make the right first use of lips** (4).

375. [60] **Take up:** 'get first hold, begin,' metaphoric (cf. ecl. 3.58 and n).

376. [62] **laughed:** *rid-/ris-,* imagined as child's first use of lips, not a wrong utterance *(fa-/fat-)* that might not fit what the *Parcae* uttered (ecl. 4.47). Cf. LtLyr (Latin lyric), child's good-omened laugh for parents (Catull. 61); and GrEpos, ill-omened fear of father by baby son (*Il.* 6.466–75).

377. [63] **worthy:** *dign-* again; cf. ecll. 4.3, 12; 3.109; and 'life of gods' in restored Golden Age (ecl. 4.15). Such marked recursions of motifs prompt readers to look back and look more closely than ever for similarities and differences.

378. [1–19] **Singer matured in book pushed by newcomer to regain place lost to *Mel*** (19).

379. [1–3] **Why . . . not . . . here:** bewilderment at failure to settle in/for the bucolic range as defined in the first half-book. The query provokes recursive looks back to review prior openings to discern changes that hint of developments in the book: the *Framer* was dissatisfied with the bucolic range and pushed for change to get beyond it (ecl. 4.1–3); yet *Men* was suspicious of bucolic change (ecl. 3.1); the lofty and urbane *Framer* disdained erotic reach by bucolic song for an object far beyond the bucolic range (ecl. 2.1–5); power from beyond disrupted *Mel*'s bucolic-georgic-civic frame and affirmed *Ti*'s bucolic-georgic range—new mythic frame (ecl. 1.1–10).

380. [2] **puff:** *inflar-,* hints at energy and recalls previous hints of original invention of music (Lucr. 5.1382–83, cited for ecl. 2.36, n. 263).

verses: 'turns' as of the plow at a furrow's end—a georgic Latin metaphor for Greek epos; cf. 'verses' sung by *vates* and fauns, Saturnians denounced by Ennius (nn. 789–802).

381. [3] **hazels . . . with elms:** trees defining Virgil's bucolic and georgic ranges (ecll. 1.14, 3.70).

382. [4] **greater:** a value for discerning difference in diverse domains. Here, in the domain of personal age and authority, it portrays this version of *Men* as older, thus implying a sequel to young *Men* (ecl. 3); cf. uses in other domains (ecll. 4.1, 4, 49; 1.83).

383. [5] **shadows shifty:** devalues a feature that defined the bucolic range (ecll. 1.4, 2.3).

384. [6] **wildwood:** uncultivated (cf. ecl1. 3.70, 1.2).

385. [7] **bower:** bucolic place lost to *Mel* (ecl. 1.75 and n. 233) and in Virgil's mind now recovered through this voice linked to youthful victory over *Chalcas,* the *Iliad*'s seer; cf. the vatic emulation (ecl. 3.104) but also *Mel* as a failed seer (ecl. 1.16–17).

386. [10] **Take up:** sc., begin speaking, a metaphor from act of first taking in hand (cf. ecll. 4.12, 60, and 3.58 and n).

Fires: sc., 'erotic passions,' since a common metaphor interprets love as 'heat,' 'flame.'

Phyllis: name of a female sought by two lovers (ecl. 3.76, 78), hence a topic established as usual in Virgil's version of the bucolic range, a love story to tell.

387. [11] **Disputes:** like the quarrel in ecl. 3, hence represented as another conventional bucolic theme.

Codrus: old king of Athens, hence a theme from the heroic-mythic-civic range.

388. [12] **Take up:** again implied metaphor of song as journey through time; cf. ecl. 4.60.

Tityrus: for a like hint of prequel to the first eclogue, cf. ecl. 3.96.

389. [13–14] **just now:** adverb of time marking a moment prior but very close to the present. The bucolic time scale thus represented refers metaphorically to the fourth eclogue, from which the song of *Mopsus* (hereafter *Mop*) draws themes.

wrote out: the reference to written song breaks any illusion harbored by pastoralist critics that country music must be oral alone. Breed, *Pastoral Inscriptions,* 58.

beech: cf. its development as an emblem of the book (ecll. 1.1; 2.3; 3.12, 37).

bark: or 'rind' *(cortex);* for 'bark' Latin also has *liber,* which by metonymy (material used to make an object also used to name it) means 'book,' a concept that has been implicit all along but here comes closer to surfacing. English 'book' itself comes by metonymy from an old Germanic word meaning 'beech,' hence German *das Buch,* 'book,' beside *die Buche,* 'beech,' root cousin to Latin *fagus* that Virgil has made representative of his book: the bark of beech is famously smooth and welcoming to carved loves.

shifts: cf. traded speech traditional to heroic and bucolic epic (ecl. 3.59).

390. [15] **challenge:** third mention in eight lines, hints at some definitive contrast and sorting out (cf. ecl. 4.59 and roles of *Mop* in prior epos, Gallus-Euphorion, Apollonius).

391. [20–44] **Lament for dead *Daphnis,*** developed in regular segments that are signaled in the scripts: [4a], [5b], [7c], [4d], [5e].

392. [23] **mother:** grief here at death counters motifs of new birth and potential joy (ecl. 4.60)—other thematic reversals of the fourth eclogue follow.

393. [24] **push:** cf. ecl. 1.13, n. 195.

cows: cf. ecl. 1.45.

394. [25] **four-footer:** elsewhere Virgil uses this epithet only in heroic verse, of horses and a wounded stag, hence it may serve to color as ambitious the style of *Mop.*

395. [28] **wild:** *fer-,* emphatically evokes the range of lions (ecl. 5.27), beyond ordinary bucolic 'hills and woods' (ecll. 2.5; 1.5, 83) and 'hazels' (ecll. 5.21, 3; 1.14); cf. GrEpos, lions bursting into the bucolic range from wilderness (Hom. *Il.* 18.573–86).

396. [32] **worth:** *decus* (cf. ecl. 4.12), phonetic-semantic range of *dignum* ('worthy'); cf. ecll. 3.109; 4.3, 63. Also translatable as 'grace,' key motif in priamel; cf. ecll. 1.23, n. 203, and 3.80, n. 319.

397. [34] **Fates:** personified utterances of the *Parcae* (cf. ecl. 4.47).

398. [35] **Pales:** goddess of livestock; cf. Palatine hill, site for *Pan* and legendary Arcadian

settlement in Rome. Departure of the goddess marking rural decline recalls legend of *Justice* going as the Iron Age comes (cf. ecl. 4.6).

399. [37] **oats:** in the georgic range, by nature a weed—only by forced metonymy a bucolic pipe (ecl. 1.2).

400. [43–44] **known . . . heaven's signs:** new bucolic matching old heroic 'fame reaches the sky' (*Od.* 9.20); **well formed:** bucolic good looks as heroic vision (cf. ecll. 3.57; 2.45, 17, 1; 1.5, n. 189). The pithy phrases emulate epigram, programmed by 'inscribe a song.'

401. [48] **reeds:** strong and valid material for panpipes—generic continuity in bucolic range (cf. ecll. 5.2; 2.32; 1.10, n. 191).

402. [48] **match your master:** another way to think of tradition, complementing notions progressively more explicit such as outgrowing style and theme (ecl. 4.1–3); obeying generic type and formal practice (ecl. 3.59); inheriting (ecl. 2.38) and mimicry (ecl. 2.31); but also the oracular imperative to repeat and outproduce (ecl. 1.45).

403. [54] **chanting:** repeating songs (cf. ecll. 2.23, 3.21).

404. [55] **a long while now:** teases by describing this praise of new god as 'old and famous,' yet its theme forms a sequel to the lament for death described as carved 'just now'—markers thus lose value in the logic of narrative and retain rhetorical force: 'old' not a matter of time but one of value as better than or superior to 'new.'

405. [56–80] ***Daphnis* celebrated as new god on high,** developed in regular segments that correspond to those in Mopsus' song and are signaled in the scripts: [4A], [5B], [7C], [4D], [5E].

406. [56] **stares:** *mir-,* 'marvels, admires' as at a 'miracle'; cf. ecl. 1.11, n. 193.

407. [57] **sees beneath:** a cosmic vision. Cf. LtEpos, philosopher Epicurus' mental journey up and around the cosmos to grasp material reality of nature and return like a Roman general to defeat religion and celebrate a triumph over it (Lucr. 1.62–79); and GrPhil, Plato's vision of souls driving chariots up to look down and get real knowledge (*episteme,* 'overstanding': *Phaedrus* 247). But Virgil's *Daphnis* also by analogy stands for murdered Julius Caesar—capping Virgil's emerging myth of new order and Caesarist ideology.

408. [58] **pleasure:** *voluptas* represented now as a constructive drive within the amplified bucolic-georgic range rather than as passion to reach beyond it (cf. ecl. 2.65).

409. [60] **work up:** *medita-,* 'get together, practice' (cf. 'meditate'), used here in metaphor, imputing purposeful thought to savage beasts and to tools for hunting; otherwise has described poetry as work (ecl. 1.20).

410. [61] **repose:** the leading motif of the new bucolic range, which was made (ecl. 1.6) by the *god* of *Ti* (Octavian Caesar); so now it is linked with the new bucolic god (great uncle and adoptive father of Octavian, Julius Caesar). Cf. LtEpos, 'repose' a feature of early human life (Lucr. 5.1387); and GrBepos, ideal calm (id. 7.126).

411. [62] **Themselves:** three times in two lines—climactic use of natural motifs to trumpet emerging ideological vision (cf. ecll. 4.21, 23, 43, 45; and 1.38–39, n. 210).

412. [63] **crags:** picturesque frame for ideal bucolic places, secured by *god* for *Ti* (ecl. 1. 56) and lost to *godless soldier* by *Mel* (ecl. 1.76).

413. [64] **he's a god:** climax, most pointed echo of *Ti* (ecl. 1.7–9), restating and amplifying the root idea of Virgil's new mythic frame.
414. [65] **altars:** as for the regular sacrifice of a lamb (ecl. 1.7).
415. [66] **offerings:** further echo and reinforcement of the new mythic frame (cf. ecl. 1.43).
416. [67] **fresh:** another positive motif from the first four eclogues (cf. ecl. 1.22, n. 253; 4.7, 'offspring').
417. [74] **always:** claims 'all' time to come as a further stretch ('way') for this already amplified bucolic-georgic blend; cf. 'always' (ecl. 1.53) in the first image of *Ti*'s new bucolic range. There Virgil in the voice of *Mel* treated *Ti*'s past as identical with his future, suppressing discontinuity. Then Virgil represented discontinuity as caused by *Ti*'s desire to get free of a slavish past via travel to Rome. Yet Virgil fudged even that image of discontinuity by making the *god*'s oracle command return to the past 'as before,' albeit with new growth. Virgil thus masked yet also revealed and authorized the novelty of his new bucolic range and framing myth.
418. [75] **scour:** annual georgic ritual procession *(lustr-)* purifying fields, earlier used as metaphor for erotic hunting (ecl. 2.13).
419. [76] **hilly yokes:** sc., ridges joining hills as yokes join oxen—variant georgic metaphor; cf. ecll. 2.48, n. 268, and 3.26, n. 292.
420. [78] **stay:** amplified from the meager future of *Ti*'s poor bucolic croft (ecl. 1.47) to the heroic blend implied by 'honor and name and praise'—climax to priamel (cf. ecll. 1.23, n. 203; 3.80, n. 319; 4.13; 5.32).
421. [82] **not so much:** sc., your song pleases me more than the natural sounds I find most pleasing, such as tempest and flood—boisterous and violent, more suited to the heroic than to the bucolic range, hence quite different from the values cited by *Men,* which were intimate, gentle, and sweet, central to the bucolic ideal (ecl. 5.45–47); cf. the pushy character assigned *Mop* from the start.
422. [87] **this same:** Virgil's claim of sameness, like 'cf.' in commentary, posits an analogy and prompts us to look back in order to identify points of similarity and discern points of difference; cf. ecl. 1.11, n. 193, and n. 238. Linking one 'same' pipe to ecll. 2.1 and 3.1 relates those eclogues to *Men,* yet Virgil draws verbal threads for this song not only from the second and third eclogues but also from the first and fourth. Thus in retrospect *Men* becomes a defining figure for the first half-book (ecll. 1, 2, 3, 4: 5). Virgil thus rounds out his new mythic frame, from its first nucleus in *Ti*'s new *god* (Octavian) to the new scion-seed of *Jove* (ecl. 4.49) to the new god *Daphnis* (Julius), equated with *Ceres* and *Bacchus* and demanding perpetual sacrifices.
423. [88] **staff:** could be imagined serving *Ti* on the trek to Rome that first reversed Theocritus. Cf. GrBepos, travel to country from city with staff as gift (id. 7.128–29); and GrEpos, laurel staff 'amazing to see' (cf. ecl. 1.11, n. 193), which was 'first' (cf. ecl. 1.44) given by *Pierian Muses* to authorize Hesiod (*Theog.* 23–35). Cf. also the staff 'studded with golden nails' held by authorized speakers in council (*Il.* 1.246; cf. *Il.* 1.29); and the staff *(rhabdon)* wielded by newborn *Hermes* rustling *Apollo*'s cows (*Hymn to Hermes* 210).

[90] **well formed:** bucolic value of good looks (cf. ecll. 5.43–44; 3.57; 2.1; 1.5, n. 189). Here attributed to staff linking *Mop* with a powerful thread in epos.

424. Thomas, "Voice, Poetics," suggests that traditional commentaries were wrong to ignore the recursion to *Ti* here.

425. [1–12] **Framer looks back and describes an oracle forcing him to draw back from the growth of first half-book and shift thematic focus (Roma to Amor)** (12).

426. [1] **first:** points back to the book's earliest phase (ecll. 1–3); cf. GrSatyrDram (Greek satyr drama), 'first [1] . . . ; but then [2] . . . ; and now [3] greater toil than those,' autobiographical outline by *Silenos* (Euripides *Cyclops* 1–10; cf. nn. 721–27).

of Syracuse: sc., 'Theocritean'; similarly 'Sicilian' meant 'Theocritean' (ecl. 4.1). In both cases Virgil identifies the poet's manner and style by mentioning the places he came from—the island of Sicily but now more specifically its greatest Greek city, Syracuse.

427. [2] **play:** light poetry (cf. ecl. 1.10) as opposed to exercise and toil (ecl. 1.2).

dwell: bucolic life vainly offered to distant object of love (ecl. 2.29).

in woods: typifying the bucolic range; cf. ecll. 1.5, 2.5, 3.57, 4.3. This further thread from ecll. 1–3 confirms the Theocritean label just assigned (ecl. 6.1).

428. [3] **When I was singing:** the second phase in the autobiography of *Ti,* his reach beyond 'first' Theocritean 'play' (ecll. 1–3) for higher thematic ranges (ecll. 4 and 5; cf. ecl. 1.77, n. 234; 2.6, n. 244; 3.61, n. 310; 4.1).

kings and combats: sc., the highest range of epos (civic-heroic-mythic; cf. ecll. 4.6, 17, 34–36; 5.64, 79–80). Cf. GrEleg, 'kings' rejected as theme by Callimachus when 'first' starting to write (*Aitia* frag. 1.3, 5 Pfeiffer; cf. nn. 777–80). But higher ambition gets rejected by Virgil not from the 'first' but only now at the third moment defined here—a distinction lost on most commentators, who miss Virgil's departure from Callimachus. Virgil's own 'first' was the forceful *god* at Rome (ecl. 1.44).

429. [5] **down-drawn:** *de* + *duct-,* 'from' + 'draw ≈ lead,' mapped by old commentary (Servius; n. 94) as a metaphor from working wool, i.e., drawing filaments down from a mass of wool to spin them into yarn or thread; cf. the *Parcae* spinning yarn and yarning about a new Roman hero to be better than *Achilles* (ecl. 4.44, n. 365).

430. [6] **Now:** sc., at the third moment, after 'first' (1–2) and 'when' (3–5). Virgil thus relegates the highest thematic range to his outline's second moment, its midpoint, unlike Euripides' *Silenos* (n. 426); the difference stems from the structure of Virgil's book, where the higher range and Roman themes are behind him (ecll. 1–5) and the present climax focuses on an expansive variant of the middle range. The story pattern—'first . . . then . . . then . . .'—typifies cosmogonic myth, as opposed to ordinary narrative that starts 'once upon a time . . .' (e.g., *Od.* 1.10, 'begin from some point . . .'). Burkert, *Logic of Cosmogony,* 91. Virgil thus prepares to introduce a cosmogonic variant on ecll. 4 and 5; cf. n. 72.

431. [7] **praises . . . wars:** the heroic range of epos now blocked by *Cynthius;* it was to be absorbed and outgrown (ecl. 4.26, 35).

432. [8] **work up:** *medita-,* again 'toil, exercise,' as opposed to 'play' (cf. ecl. 6.1, but also ecll. 5.60, n. 409, and 1.2).

farmfield: *agrest-,* as in *Ti*'s confident poetics (ecl. 1.10) and apt here for a third poetic moment that Virgil imagines as drawn down from the highest range (ecl. 6.3) yet only so far as the middle—georgic, 'working land'—not all the way back down to bucolic play (ecl. 6.1–2).

meager: by now established as a merit of measure and restraint, holding back from the highest ranges (cf. ecll. 3.111; 3.28, n. 259; 1.47, n. 217; 1.2, n. 186).

reed: *harundin-,* Latin replacing Greek-Latin *calam-* as a substantial metonym for 'panpipe' (cf. ecll. 1.10, 2.32). It joins 'farmfield' as a sign that the present project will not just beat retreat to the initial and simpler bucolic range.

433. [9] **Forbidden:** *in-* + *iub-/iuss [juss-],* 'to bid not,' i.e., further attempts at song in the highest range have been barred by the oracle from *Apollo.*

these too: sc., these songs in the middle range of epos.

someone picks: an ideal audience for epos in the middle range starts to get defined; for 'pick/read,' cf. ecl. 4.26, n. 355.

434. [10] **taken by love:** sc., captured, caught, defeated—one of many analogies between love and war (military and erotic domains, i.e., the domains of ROMA and AMOR)—i.e., 'captivated' (cf. ecl. 2.69, n. 281). Through the analogy, Virgil suggests that the psychic state of erotic seizure makes the most intense reader; cf. GrPhil, *Phaedrus.*

love: thus set as the leading theme for this eclogue and the second half-book.

tamarisks: representative of Virgil's bucolic range as rooted in previous epos; cf. ecl. 4.2.

435. [11] **grove all:** *NEmus omNE caNEt,* a notorious embroidery of repeating sounds, though the triple NE may work as a kind of NEgative undertow, belying the promise of fame through woods; yet on the surface it promises that this middle-range epos will belt out its new bent for *Varus.*

plot: *pagin-,* area for planting, marked off by pegs, thus here by georgic analogy describes the area pegged off on the papyrus strip for writing (cf. 'peg,' 'page,' 'pagan,' but also 'peace,' *pax* = **pac* + *s,* as hammered home by force).

After remarking honor for Varus, Servius adds comments about reception that appear to in Virgil's ancient biography: that the poet put out the *Bucolics* with success so great as to result *(eo ut)* in their transfer to another venue. This was identified in the biography as the theater with performances (cf. n. 43). But Servius here makes the result take the form of approbation by Cicero complementing Virgil: this looks like a much later effort to link writers who under the empire came to be valued as twin pillars of Latin literature. The note shows two other remarkable differences with respect to the biography: it refers to performance not merely of the group but of this one eclogue, and it names a performer, 'Cytheris whom in the end he calls Lycoris' (ecl. 10.2). Servius' note to the tenth eclogue identifies Cytheris as an actress who left Gallus for Antony, so her performing either or both of these eclogues that feature *Gallus* would make for lively irony, well worth entertaining as a potential: Cytheris vocalizing for the *Muses* during the rest of their narrative (ecl. 6.13–81), then yielding back to the framing voice of *Ti.* Irony would

intensify as she told how *Gallus* was redeemed from erotic wandering (after her) to produce etiological epos (ecl. 6.64–73). Still more intense irony would result were she to supply the voice of the Arcadian nymph *Arethusa* (ecl. 10.9–69) reporting how *Gallus* fell from etiological epos into mortal (bucolic and elegiac) passion.

436. [13] **Push through:** *perg- (per + ag-),* brusque in manner, as if herding animals (cf. ecl. 1.13, n. 195).

Pierians: earlier called to bridge the gap between bucolic and heroic-tragic ranges (cf. ecl. 3.85, n. 321); cf. LtEpos, GrBepos, GrEpos, *Muses* from Lucretius, Theocritus, and Hesiod now summoned to frame song in the middle range of epos. The new voicing calls for a new presenter, female voicing (cf. notion of performance by Cytheris, n. 435).

437. [13–26] **(Re)setting the scene and pushing on—Hesiod's *Muses* herd new epos in the middle range** (14).

438. [14] **Silenus:** old ally of wine god, caught drunk by herdsmen of *Midas,* with whom he conversed on nature (so Servius). Cf. GrSatyrDram, name also for drunken, oversexed father of satyrs (n. 426); and GrPhil, for ugly figures (with flutes or pipes) that open to reveal divine images. Plato *Symposium* 215a–b.

bower: place for singing lost to *Mel* (ecl. 1.75 and n. 233) and just regained with push from *Mop* (ecl. 5.6, 7, 19).

439. [15] **puffed:** *inflat-,* sc., swollen—metaphoric from swelling caused by air but here by *Bacchus.*

Bacchus: metonymy for wine; cf. the ambitious *Mop* 'good at puffing' (ecl. 5.2) and abundant Bacchic motifs at ecll. 4.18–25, 28–30 and 5.29–31, 60–64, 79–80, with hints of puffy poetics and Bacchic motifs.

yesterday: also prompts a backward look and reinterprets the growth of ecll. 4 and 5 as a poetic high or binge.

440. [16] **wreaths:** *sert-,* woven of flowers and worn at banquets.

441. [19] **shackles:** cf. old tale of *Silenus* captured by *Midas'* herdsmen and forced to discourse wonders (ecl. 6.14, n. 438).

442. [20] **Aegle:** 'gleam, fetter'—hint of erotic appeal to eyes; cf. *Amaryllis* (ecl. 1.5, n. 189). Cf. also GrEpos, *Aigle,* a daughter of *Hesperus,* telling *Argo*'s crew how *Heracles* stole golden apples (cf. ecl. 3.71): changing form from nymph to willow and back to nymph and pointing thirsty heroes to spring (*Arg.* 4.1422–49). Also the word for the 'gleam' from the Golden Fleece—spread in their marriage bower for *Jason* and *Medea*—which glittered *(amary-;* cf. *Amaryllis),* kindling 'sweet desire' in eyes (*Arg.* 4.1145–47).

443. [21–22] **seeing at last:** waking up to an erotic sight (n. 442), so 'taken' like the imagined ideal reader for the poem (ecl. 6.10).

444. [24] **Enough:** oracular and gnomic style like popular wisdom in mime (n. 75), also evokes measure and restraint in poetics; cf. ecll. 1.47, n. 217, and 3.111.

445. [26] **trade:** sc., song for sex, suiting the traditional character of *Silenus* (cf. ecl. 6.14, n. 438); metaphor from commerce (cf. ecl. 4.39).

takes up: metaphoric from hand to mouth (cf. ecll. 5.10, 12; 4.12, 60; 3.58 and n).

446. [27–30] **Epos in the middle range imagined as wielding Orphic power over nature** (4).

447. [27–28] **play . . . shake:** cf. ecll. 3.45 and 5.58–59, 62–63; 4.52; cf. also LtEpos, wild beasts exulting in spring (Lucr. 1.14). Ennius portrayed the *Muses* striking Mount Olympus in their dance (cf. n. 793); cf. GrEpos, Orpheus stirring fish to leap and follow his hymn to *Artemis* like a shepherd charming sheep with a shrill pipe (*Arg.* 1.570–79). The *Muses*' singing provoked echoes from Mount Olympus and the gods' dwellings (*Theog.* 36–52, 69–71).

448. [29] **Parnassus':** looms over *Apollo*'s oracle at Delphi, so a challenge is implied to him on his turf—risky, since challenging *Apollo* got the satyr *Marsyas* skinned alive, but cf. multiple challenges (ecl. 4.55–59).

crag: wild and picturesque scenery (cf. ecll. 5.63, 1.76).

449. [30] **Rhodope . . . Ismarus:** in Thrace—northward from Greece—a mountain range ('Rosy faced') and mountain; cf. GrEpos, *Orpheus* hymning *Apollo*'s deeds at Delphi (*Arg.* 2.700–719); cf. also n. 767.

stare: *mir-,* 'to wonder at'; cf. *Daphnis* (ecl. 5.56, n. 406) and *Mel* (ecl. 1.11).

450. [31–40] ***Silenus* imagined herding the cosmos and nature into shape by means of singing** (10).

451. [31] **singing that:** the singer is portrayed in the process of making the world through song. Cf. *Amphion,* who brought walls into being (ecl. 2.24–25); and traces that civilize (ecl. 4.31–33). Cf. also GrEpos, Homer's account of the god of craft, *Hephaestos,* turning out the Shield for *Achilles* to which Virgil has referred repeatedly, e.g., at ecll. 3.41, n. 298, and 3.104, n. 330. The analogy between *Silenus* singing and Homer's *Hephaestos* crafting is signaled by Breed, *Pastoral Inscriptions,* 78.

great void: the original cosmic emptiness *(chaos);* cf. 'void zeal' of erotic singing (ecl. 2.5).

pushed: *co-* + *ag-,* 'pushed, driven together, coaxed'—bucolic metaphor for creating cosmos; cf. 'herding' (ecll. 3.98, 20; 1.13, n. 195).

452. [32] **seeds:** planted vainly in furrows (ecl. 5.36), but here georgic metaphor for atoms. Cf. LtEpos, 'seeds' metaphoric for atomic matter (Lucr. 1.1018, 1103; 2.65, 105, 109); 'seeds herded together' themselves of their own accord in cosmic creation, blending georgic and bucolic domains (Lucr. 2.1059–63). Cf. also Virgil's images of miracles taking place themselves, of their own accord (ecl. 4.21, 23, 43, 45).

453. [33] **warp-rows:** *ordia,* vertical threads (warp) of a loom, through which weavers draw the horizontal threads (weft, woof). Here applied by analogy to suggest how the cosmos gets made; this analogy complements others relating Virgil's poetry and the crafts of working wool (cf. ecll. 6.5, 4.46–47; and n. 17); in short, the analogy TIES IN WITH others to form a CONTEXT.

that from these firstlings warp-rows: *ut his ex ordia primis,* proposed by Henry Nettleship, citing *in ordia prima* (Lucr. 4.28, a unique variant for Lucretius' usual *primordia* (71 times), 'first vertical threads,' 'first stage in WEAVING the cosmos,' an analogy between weaving and cosmogony also implicit in *exordia* (11 times in

Lucretius); cf. similar word order, 'shackles from the wreaths themselves' (*ipsis ex vincula sertis,* ecl. 6.19).

To get the above, Nettleship emended the line's ordinary (vulgate) version, *ut his exordia primis|omnia,* 'that with these firstlings first threads|all of them,' which is shared by one of the most ancient Virgil manuscripts (the *codex Romanus,* famed for its illustrations) as well as by old commentators and medieval manuscripts, hence called vulgate. The other ancient manuscript (the *codex Palatinus*) has *ut his ex omnia primis |omnia,* 'that from these firstlings all—all and . . . .' In both variants, 'all' at the line's first position is emphatic, doubly so in the second. Since both readings make some superficial sense, readers have to weigh how the difference arose; for example, Clausen, 189–90, does not consider the metaphoric force of *ord-,* which it seems difficult to think of as interpreted by a scribe, while 'all' is already in the context and a more common word, even though carefully weighed and weighted by Virgil throughout the book.

To imagine what Virgil must have composed and how some copies came to diverge, it seems (1) easy to suppose that a copyist might carelessly write a common and colorless 'all'; (2) easy to suppose that the unique *ex ordia* would be perceived as ordinary *exordia,* especially since words were often run together in continuous script; and (3) harder, hardest to suppose that some copyist would impose a specific metaphor, 'threads the first,' which fits Virgil's metapoetic frame for this eclogue—song 'drawn-down' like a thread (cf. n. 17). Such a CONTEXT (our common metaphor from weaving again) must affect editorial choices about readings, a principle that I recall laid down by Peter Elder to a seminar on paleography conducted in Widener Library D, which I audited as a freshman.

454. [34] **all:** sc., of them, i.e., of the warp-rows, the adjective 'all' added and placed for emphasis by the stylistic feature known as epexegesis; cf., e.g., ecl. 1.48, n. 218.
tender: vulnerable; cf. ecll. 1.8 and 10.49 with examples.

455. [36] **Sea:** *Pontos,* personified as father to 'Nereus' (*Theog.* 233–36), also focalized to name the Black Sea and its region.

456. [36] **bit by bit:** like the imagined gradual return of the Golden race (ecl. 4.28); cf. LtEpos, frequent for atomic 'seeds' in Lucretius.

457. [39] **first:** cf. ecl. 6.1, n. 426. In this line and the next, 'woodlands,' 'range,' and 'hills' all mark this as the originating moment for what human passions will transform into the bucolic range.

458. [41–46] **Origins: innocent nature invaded and varied by divine and human love** (three couplets: 2 × 3 = 6; cf. 6.10).

459. [41–42] **Origins of heroic-civic range without controlling order of Roman myth.**
Pyrrha: obscurer wife instead of better-known husband, *Deucalion,* son of *Prometheus*—hint of the old story that, after a first corrupt race had been destroyed by a flood, the sole surviving pious couple, *Pyrrha* and *Deucalion,* threw rocks ('bones of their mother Earth') over their shoulders to regenerate human kind.

Saturn's realms: here not clearly framed in mythic time; cf. ecl. 4.6.

birds: vulture/s or eagle/s sent by *Zeus* to torment his cousin *Prometheus* for stealing fire that created civilization; cf. 'ancient fraud' (ecl. 4.32–34). Cf. also GrEpos, an eagle kept eating Prometheus' liver, which kept growing back (*Theog.* 521–25). Gore from the wound was used by *Medea* as a drug (*Arg.* 3.851–53; cf. 2.1248–54, torment by eagle).

460. [43–44] **Sea invaded and varied by love and loss:** cf. 'insulting Thetis' (ecl. 4.32).

Hylas: cf. GrEpos, along *Argo*'s way, boy beloved by *Heracles* got seized by nymphs and could not answer lover's call (id. 13.58–62; *Arg.* 1.1207–1357). Virgil has already accepted from Catullus (64) the theme of *Argo* as first ship (ecl. 4.34–36), treated there as first cause for heroic love *(Peleus* and *Thetis)* but here as first cause for erotic loss.

461. [45–46] **City and hills (bucolic and civic ranges) deranged by perverse bucolic love** (cf. GrEpos, *Il.* 18.523–29, 573–89; *Od.* 9.122–24).

lucky if livestock never: imagining civilization without its bucolic range rings ironic in context. Cf. LtEpos, heroic and tragic wishes to undo what proved fatal: 'Would that ships . . . had not' (Catull. 64.171–72), *Pasiphaë*'s daughter *Ariadne* protesting her abandonment by *Theseus;* and LtTrag, 'Would that firwood beam had ne'er been felled nor ship had got its FIRST THREAD-ROW of getting up' *(incohandi exordium,* analogy between shipbuilding and weaving; Ennius *Medea* 210–11 Jocelyn, recalling Euripides' tragedy *Medea* as well as the epic version in *Argonautica).*

462. [46] **Pasiphaë:** *pasi* + *phae,* 'for all shining'; cf. other erotic sight names (ecl. 6.20, n. 442). Cf. also SocMem, Cretan queen driven to love white bull, was wife of king *Minos;* daughter to the 'Sun' *(Helios),* as her name's Greek roots imply, and so half-sister to *Phaëthon,* also 'shining' (cf. ecl. 6.62). *Pasiphaë* gave birth to three siblings—*Phaedra* ('bright,' like *Phaedrus*), fatally enamored of *Hippolytus* at Athens; *Androgeus,* murdered at Athens; and *Ariadne,* betrayed by Athenian *Theseus* then married to *Dionysus. Pasiphaë* was also aunt to *Medea* (*Arg.* 3.1076) and soon to give birth to the *Minotaur,* the monstrous half-bull concealed in the labyrinth by *Daedalus* and killed by *Theseus* with the help of a clew (ball of yarn) from *Ariadne,* whom he then betrayed (cf. Catull. 64; cf. n. 771).

463. [47–60] **Burst of empathy for tragic queen, cf. Homer's pathetic apostrophes to *Patroclus*** (*Il.* 16) (14).

464. [47] **taken:** cf. tragic madness (ecl. 2.69, n. 281) and 'taken' by love (ecl. 6.10).

465. [48–51] **Proeteus' daughters:** princesses of Argos driven by *Hera* to believe that they were cattle; cf. GrEpos, the princesses fearing getting yoked to the plow but never lusting for bulls. Their father built two temples to *Artemis,* who saved them from ranging the uncivil hills (*ourea axeinia:* reading from ψ defended by H. White) of Arcadia and removed their wild spirit (Callim. *Hymn* 3.233–36).

466. [52–60] **Redoubled appeal builds up to impassioned call for help to hunt the prey** (9).

[52] **now you:** a triply layered irony (superemergent blend) for alert performer-reader: (1) 'you' are 'ranging' like first creatures (6.40), but 'now' neither 'you' nor hills are

innocent; (2) 'you,' like *Proteus*' daughters, range hills (6.48–51, n. 465); (3) 'you' range, as did your husband *Minos* over Cretan hills hunting the nymph *Britomartis* (Callim. *Hymn* 3.190–200). Further bucolic irony, that *Minos* was said to have been born from *Europa* after her rape by *Zeus* in the form of a bull.

467. [54] Posture and position transfer the bucolic ideal from man to beast (cf. ecl. 1.1–2, 4, n. 185).

468. [55] **Close off:** abrupt shift to direct address, apostrophe, prompts performer-reader to reach out to nymphs with urgency—voicing imagined as felt by (1) the queen herself; or on her behalf by (2a) *Silenus* (from 6.31), (2b) the *Muses* (from 6.13), (2c) *Ti* (from 6.4), or (2d) *Apollo* (from 6.82); if not by (3) the actress (Cytheris) or by (4) Virgil.

469. [56] **Netting:** sc., nets set to entrap prey in hunting (cf. ecll. 3.75, 5.60); cf. GrEpos, nets *(diktua)* saving *Britomartis,* who lept into the sea to escape *Minos* (Callim. *Hymn* 3.190–200), hence Virgil calls nymphs 'Dictaean' (of netting), but Dicte also a mountain in Crete.

470. [58] **tracks:** sc., straying traces; cf. traces of *Prometheus*' deceit (ecl. 4.31) and of civil strife (ecl. 4.31) or of hunted loved one (ecl. 2.12). Cf. also LtEpos, to escape the labyrinth after killing *Minotaur, Theseus* 'steers his ranging tracks with meager thread' (Catull. 64.113); and GrEpos, traces of *Apollo*'s stolen cattle seen with his own eyes (*Hymn to Hermes* 219–20).

471. [59] **taken:** the military metaphor again, reduced now to captivation by some animal drives (cf. ecl. 6.47, 10 and n. 463).

472. [60] **Gortyn:** city in Crete, here mentioned as home base for the queen when she was not wandering deranged on hills; cf. GrEpos, but Homer on Shield citing Knossos, the usual seat of *Minos,* as the city where *Daidalus* ('fashioner') made a dance floor for the queen's daughter *Ariadne* (*Il.* 18.590–92). Does Virgil replace Knossos with Gortyn to hint at the legend of the latter's founding by a prince from Arcadia? Mytheme from Pausanias 8.53.4, cited by Stephens, *Seeing Double,* 93.

473. [61–73] **Focus on love continues, but in transformative tales** (12: 1, 2, 9).

[61, 62, 64] **'Then . . . then . . . Then':** threefold repetition gets the story moving again after the almost tragic digression.

[61] **girl that stared:** *Atalanta* marveled (ecl. 5.56, n. 406), cf. apples as love gift (ecl. 2.51; 3.64, 71). Cf. too LtLyr, little golden apple unbound *Atalanta* (Catull. 2.11–13). And cf. also GrBepos, *Atalanta* looking and falling madly in love when *Hippomanes* took apples in hand (id. 3.40–43); apples stolen by *Heracles* from *Hesperides,* 'Daughters of Evening, *Hesperus,*' among them *Aegle* (ecl. 6.20, n. 442). Virgil first to BLEND the apples of the *Hesperides* with those that wowed *Atalanta,* who was associated with Arcadia by an important SOURCE for this eclogue (Callim. *Hymn to Artemis* 3.215–24).

474. [62–63] **Phaëthon:** a son of *Helios,* half-brother to *Pasiphaë.* His catastrophic death from failing to control the chariot of his father, the *Sun,* caused grief said to have changed his sisters' form, but Virgil makes the power of song effect the change, as Servius remarked; cf. *Silenus*' song creating the cosmic web (ecl. 6.31). Cf. also

LtEpos, the river Penios bringing trees to adorn the wedding of *Peleus* and *Thetis* (terms that Virgil adopts quoted)—'lofty' and 'beeches,' and 'tall' and 'laurels,' 'nodding' plane, 'limber' sister of flaming (etymological) *Phaëthon,* and *'soaring'* and *'cypress'* (Catull. 64.285–91), followed by *Prometheus* bearing 'traces of old penalty' (cf. ecl. 6.42); and GrEpos, *Phaëthon*'s death and his sisters' grief (*Arg.* 4.596–626).

475. [64–73] ***Gallus* raised from love elegy to etiological epos on vatic theme** (9).

[64] **Gallus ranging:** sc., wandering in love, as Servius warns, hence metapoetic reference to his love elegies is all the more piquant if the object of his love, *Lycoris* (Cytheris), is performing.

Permessus: river flowing down from Mount Helicon; cf. GrEpos, where *Muses* gave staff to Hesiod and authorized telling truth or fictions like the truth (*Theog.* 5.22–25).

476. [65] **Aonia:** region of Mount Helicon (where Hesiod was initiated) and Mount Cithaeron (where *Oedipous* was exposed and reared by one *Meliboeus*) in Boeotia, 'Cow country,' the fat plain over the mountains north of Attica and Athens. Thus Virgil imagines *Gallus* led by one of the *Muses* up to the heights where they initiated Hesiod—metapoetic allegory for the difference between writing love elegy (lowest range) and writing epos in the middle range. Cf. GrEleg, Callimachus dreaming of a colloquy with the *Muse* on the heights. Virgil moves *Gallus* upwards here from elegy to epos.

477. [67] **Linus:** legendary bard (cf. ecll. 5.88; 4.55, n. 371).

478. [69] **reeds:** *calam-,* Greek origin but used in Latin as bonafide material for arrows, pipes, e.g., that *Mop* good to puff (cf. ecl. 5.2) and *Pan* first fashioned (ecl. 2.32), *Ti* played (ecl. 1.10).

479. [70] **Ascra:** village in Boeotia, home to Hesiod, so identifying him as Syracuse does Theocritus (ecl. 6.1).

480. [72] **Grynia:** site not far from *Troy* where Homeric *Chalcas* lost in vatic competition with *Mop,* as translated by *Gallus* from a short epos by Euphorion, noted by Servius (cf. ecl. 3.104, n. 124)—hence a vatic song though not overtly political.

481. [74–81] **Last roundup features epic and tragic themes of destructive passion—reversion from the city to the wild** (8).

[74] **What:** prompts look back over whole song for signs of order in themes, hints of beginning and now ending, possible progression or development (analogy: similarities and differences).

should I talk of: *loqu-,* ordinary speaking, gossip (cf. 'colloquial'), related by old analogy to *loc-,* 'place' (Varro *On the Latin Language*), so implies here, 'What should I place next?' The query makes an abrupt break in the flow of song, downgrades the level of discourse from quasi-religious initiation to chatter, reinforces the prompt to review and answer questions (1) whose 'I' is this? (cf. layered possible voicings, ecl. 6.55, n. 468); and (2) what themes fit this poem at this point and at the level of gossip after natural history and allusive or elusive cultural (erotic) her-/history blended with myth and hymnic celebration?

Nisus' Scylla: another emergent blend of myths, like 'apples' (ecl. 6.61). *Nisus'* daughter *Scylla* betrayed him for love of *Minos* (cf. his stories in background, ecl. 6.45–60), but Virgil blends her with the Homeric monster that ravished *Odysseus'* crew (*Od.* 12.85–100). For full sources, see Lyne, *Ciris.*

482. [75–77] **baited . . . boats:** *lacera-,* 'tore'; cf. Greek *skyllw,* also linked with Greek *skylax,* 'dog.' Cf. GrEpos, *skylax,* by metonymy 'bitch,' sc., by metaphor, 'whore' (Callim. *Hecale* frag. 288 Pfeiffer). Cf. also LtEpos, 'Scyllas bound up with raging dogs' (Lucr. 5.892–93).

483. [78–81] **Tereus:** with *Philomela* (sister of *Procne*) turned into birds by tragic passions. Cf. LtTrag, story known to theater audiences from Latin tragedy: king of Thrace and two sisters, one his queen and the other his victim, with one or the other name assigned each sister in different versions. In all versions the king rapes the virgin and rips out her tongue, but she weaves a fabric to inform her sister, his queen, who gets revenge by killing their son and feeding him to his father, the king: plot for a tragedy by Accius (cf. ecll. 2.69, 6.47); cf. metaphors of weaving for poetics (ecll. 6.5, 33, 71; 10.71).

484. [80] **sites unwreathed:** *de* + *sert-,* literally 'abandoned, left behind' so 'deserted,' but in context, given the celebratory wreaths *(serta)* of *Silenus* and the horrific banquet fled, *Tereus* can well be imagined seeking places far from civilization with its symposia and banquet wreaths, so *deserta,* 'wreathless.'

485. [81] **malnurtured:** *infelix* with final, bitter irony; cf. ecll. 6.47, 52; 3.3; 1.21, 49, 74, n. 219.

486. [82–86] **Summing up to close—etiology points to Arcadia as a source for the song** (5). Stepping back from *Silenus* and supposing a standpoint or point of view powerful enough to comprehend that whole range of singing from cosmogony through transforming passions to civilization dissolved by lust, the speaker—*Ti*? or Virgil, as perhaps at ecl. 6.74—forces us to do a double take and review everything represented heretofore by assigning it to an intermediary from a source in Arcadia and to *Apollo* emulating the spheres' music and herding pain in love.

487. [82] **All . . . that once:** not represented as the 'first' moment of cosmic origin myths (cf. ecl. 6.33, 39) but "normal beginning of a tale" that "creates its own time." Burkert, *Logic of Cosmogony,* 91.

worked them up: *medita-,* as in the poetics assigned to *Ti* (ecl. 6.8) and attributed by *Mel* to *Ti* (ecl. 1.2). Cf. LtEpos, *Phoebus* 'working up' *(medita-)* music—greatest joy to gods—that echoes music of the cosmic spheres (Varro of Atax *Chorographia* 15 Courtney), as originally remarked in Van Sickle, *Design,* 235; and GrPhil, Plato imagining cosmic spindle of necessity with revolving spheres and music issuing (*Republic* 617). Cf. also metaphoric net of wool, spinning, weaving here (ecl. 6.5, 33, 78).

488. **Eurotas:** river rising high in Arcadian mountains, mingling with Alpheus, flowing down past Amyclae and Sparta to the sea, Callim. frag. 699 Pfeiffer; Pausanias 8.54.2.

[83] **laurels:** originate from Arcadian nymph *Daphne* fleeing rape by *Apollo;* love thus

recurs as the source after being set as the theme for this eclogue, 6.10, and reinforced, 6.26; cf. laurels *Apollo*'s gifts (ecl. 3.62).

489. [84] **struck relay:** sc., echo; cf. GrEpos, *Muses* echoed by Mount Olympus and dwellings of gods (*Theog.* 36–52, 69–71).

490. [85] **till Evening's star:** *Hesperus;* cf. his daughters' stolen apples (ecl. 6.61). Shadows end both the day and the poem (cf. ecll. 2.67, 1.83).

bade: yet another cause imagined as setting parameters for song; cf. order by *Eurotas* (ecl. 6.83) and by *Apollo* (6.12, 4).

pushing sheep: cf. 'pushed . . . seeds,' sc., 'herded,' through void (ecl. 6.31–32 and n); work herding flocks (ecl. 3.98, 20).

491. [85–86] **relaying counts:** sc., reckoning with bucolic property, a metapoetic irony after so much growth in the book; cf. 'counted cadence' (ecl. 6.27; cf. ecl. 3.24, where stern proprietors count flock).

[86] **Olympus pined:** Mount Olympus stands by metonymy for its mythic inhabitants, the gods, here imagined as desiring more entertainment by song, analogous to the ideal reader (ecl. 6.9–10), to the eager satyrs (6.18–19), and to the *Naïad* (6.20–22); or may Virgil expect us to share the view of her interest attributed to the old lecher? Cf. GrEpos, final variant on the motif of the *Muses* delighting Mount Olympus (cf. n. 489); cf. also ecl. 6.82–84 and the 'joy' gods take in *Apollo*'s song according to Varro of Atax (ecl. 6.84, n. 487).

492. [1–20] Framer ***(Mel²)*** **recalls looking in from elsewhere and overhearing a bucolic memory match** (20).

493. [1–5] **Prelude—description (ecphrasis) of a bucolic scene settled before the *Framer* arrived** (5).

[1] **By chance:** the cause of action disguised as a matter of happenstance or luck, unlike the causes cited at previous moments that programmed the book's development: first the oracle from the *God at Rome* authorizing return and urging growth in bucolic epos (ecl. 1.6, 44); then at midpoint the order from *Apollo* to pull back from growth (ecl. 6.3–5, 82). More vague too, less political, than the *godless soldier* blamed for *Mel*'s flight.

had: verbs in past perfect tense create an idea of a scene settled before the arrival of the reporter *(Mel),* thus not caused or affected by him. In this respect very unlike the first arrival of *Mel* (ecl. 1), which Virgil imagined as interrupting 'repose' in erotic 'play' and provoking *Ti* to sketch his Roman causal myth.

rustling holm: shade imagined making sound; cf. *ilex,* 'holm-oak'—rest for the white bull while the queen ranged (ecl. 6.54), a tree green even in winter, as opposed to the summer shade from beech leaves (ecll. 2.3, 1.2). Other sounds from nature: ecll. 2.13, 1.54–58; cf. GrBepos, 'sweet whisper of pine' (id. 1.1).

had Daphnis sat: the previously settled situation of *Daphnis* implies priority in mythic time (prequel) to versions of *Daphnis* as dead (ecl. 5) or dying (id. 1, n. 745), though opening an analogy to explore with the prestigious versions of *Daphnis* hinted at ecl. 2.26 (beauty) and 3.13 (hunter with reed arrows).

494. [2] **Corydon and Thyrsis:** two from Theocritus brought here by diverse routes.
into one: emphasis on oneness here as prelude to later sharp separateness. Cf. LtEpos, 'into one ball come unlike forms together' (Lucr. 2.286–87), 'into one place' (Lucr. 6.344); GrEpigr, 'toil of all poets herded into one' (Meleager 129.4 Gow-Page = *AP* 12.257); and GrBepos, '*Damoitas* and *Daphnis* into one place their flock once drove' (id. 6. 1).

495. [3] **nannies stretched:** goats called 'stretched,' sc., full of milk—normally used to describe full udders, hence figurative language, a transfer from part (teats) to whole (goats); cf. Golden Age ideal, 'teats . . . full-stretched' (ecl. 4.21–22), but 'nanny' (ecl. 1.74, n. 232).

496. [4] **flowering:** metaphoric from plants to herders; cf. ecll. 1.25, 2.64.
Arcadians both: Virgil surprises by calling the two figures *Arcadians,* emphasizing 'both,' despite their diversified backgrounds and blends. Virgil thus underlines the paradox of blending them with Sicilian (Theocritean and now Virgilian) *Daphnis,* a bold advance over previous hints of Arcadia, e.g., down from it flowing the river Eurotas (ecl. 6.83); on its hills maddened daughters of *Proeteus* ranged (ecl. 6.48–51); home to *Pan* (ecl. 4.58–59). Cf. *Pan* inventor (ecl. 2.31–33); also notion of Arcadia as primordial place (n. 740), which fits the image of old mythic time just remarked (ecl. 7.1).
both . . . both: cf. 'good both' (ecl. 5. 1 and n); and GrBepos, 'both . . . both . . . both . . . both . . .' (id. [8].3–4).

497. [6–13] **Down from georgic to bucolic range: *Mel*[2] drawn down** (8). That is, drawn down again (cf. ecl. 1 versus ecl. 3.1) but now persuaded to stay and to discern difference (cf. Palaemon's failure to find difference, ecl. 3).
[6] **Out here:** opens a burst of locating language that pushes the fiction of speech as placement (cf. ecl. 6.74: *loqu-* ≈ *loc-*); also revisits and revises the plot of bringing *Alexis* from the highest range out and down to the bucolic range. Virgil makes this enriched version of the bucolic range lure attention away from higher and more serious matters. The appeal recalls the *Sirens* offering knowledge of 'all' to *Odysseus* (cf. n. 267).
defend from cold: corroborates the hint of a season other than summer given by the motif of shade as from an oak that is ever green (ecl. 7.1).

498. [7] **buck—troop's man himself:** Virgil expands an ordinary word for he-goat—'buck' (*capr-;* cf. 'capricious')—by means of a metaphor that echoes old bucolic language; Virgil adds too a 'self' word. Altogether he thus makes the phrase so emphatic and redundant as to warn readers to suspect some not so subtle hint. In response returns to mind an old synonym for 'he-goat,' *tityrus;* cf. that first arrival of *Mel,* whom Virgil imagined as drawn to the bucolic range by *Ti* (ecl. 1.1). The 'self' word naturalizes and masks Virgil's artful trick of getting the errant and ample voice of *Mel* back down to the bucolic range. Cf. 'self' words for spontaneous acts by nature (ecll. 5.63, 62, n. 411; 4.43, 23, 21; 1.39, n. 210): cf. also GrBepos, 'billy—husband of white nannies' (id. [8].49).

499. [7–9] **Daphnis, Meliboeus:** blending figures from very different moments, Virgil stretches the mind to project mythic time beyond and back before he used these figures to launch and build the mythic frame of the first half-book.

come out here: urging again, the command from an archetypal bucolic voice draws *Mel* back to the bucolic range: cf. 'Out here come, well formed boy' (ecl. 2.45, n. 267), the formula of cognitive and erotic allure that recalls and varies Theocritus' *Cyclops* and Homer's seductive *Sirens.*

500. [10] **rest in shade:** a blend of two motifs from the original bucolic ideal; cf. 'limber in shade,' *Mel* to *Ti* (ecl. 1.4), and 'rest with me,' *Ti* to *Mel* (ecl. 1.79).

501. [11] **Out here:** third use of placing word hits rhetorical high, a climax in the fiction of specific location and placement; in cognitive terms, an emergent mental space.

meadows: stood by metonymy (synecdoche) for the amplified bucolic range; cf. ecll. 3.108, 4.43.

bullocks: not previously property assigned to *Mel,* so may stand here as traditional property of the archetypal oxherd *Daphnis.* In any event, the motif marks this scene as generically bucolic even though located on Virgil's specific Italian riverbank. If 'bullocks' are imagined as assigned to *Mel,* this would expand his configuration from mere goats (ecll. 1.12, 7.7) to include cattle as well; cf. bullock loved by *Pasiphaë* (ecl. 6.46) and oxen plodding home at dusk (ecl. 2.66).

themselves: cf. 'himself' (ecl. 7.7) with referral to other motifs of nature acting on its own.

502. [12] **here:** *hīc,* "at this point (in action, speech, or thought)" *(Oxford Latin Dictionary)*—reinforces the series of adverbs, consolidates the insistent illusion of actual presence; cf. ecll. 5.3; 3.5, 12; 1.14, 42, 44, 51, 79.

Mincius: placid river at Virgil's home, Mantua. Virgil surprises by blending Italic landscape with ideal bucolic motifs.

weaves: cf. other metaphors variously blending craft and cosmic process (ecll. 6.5, 33; 4.46–47; 2.72; 1.2, n. 17).

503. [13] **reeds:** *harund-,* Latin reed also of *Ti*[2] when reduced to the middle range (ecl. 6.8), here for Virgil's home in northern Italy; not Greek *calam-,* for which cf. ecll. 6.69; 5.42, 2; 2.34; 1.10, n. 191.

echoing: defining motif of the bucolic range for Virgil; cf. song echoing to gods (ecl. 6.84, 86); nature rejoicing (ecl. 5.62–63); woods echoing (ecl. 2.13); *Ti* teaching woods to echo (ecl. 1.5).

bees: their humming was typical in musical bucolic nature; cf. the sonorous croft (ecl. 1.55). Cf. also GrBepos, bees prettily humming (id. 1.107) and surrounding springs, where language hums (id. 7.142).

swarm: *exāmina* (**exAgmen,* 'a push or drive forth, herding forth'; cf. *agmen,* 'a driving, pushing forward, drove'): basic pastoral work and activity (ecl. 1.13 and n) extended by metaphor to marching men or anything that moves in concerted fashion; in *Ge.* Virgil will make bees representative of the heroic and civic range.

504. [14–20] **Georgic work put off by lure of recollective bucolic play** (7).

505. [14] **How was I to:** not so much a question as an excuse to shift downward in range

from georgic 'work' to bucolic 'play'; cf. excuse by *Ti* for shift from bucolic play upwards to Rome (ecl. 1.40).

home: secure base; cf. ecl. 4.21, n. 353.

Alcippe: girl's name; cf. GrBepos, Alcippe rejecting advance (id. 5.132).

506. [15] **Phyllis:** cited as typical theme for song (ecl. 5.10, n. 386); a contested object of love (ecl. 3.76, 78, 107).

close off: a basic bucolic chore; cf. 'wean tender nurslings' (ecl. 1.21 and n) but 'close off' (sc., for hunt) at histrionic heart of song (ecl. 6.55, 56).

weanling lambs: adds sheep to property assigned *Mel,* earlier defined as 'your buck and kids' (ecl. 7.9), which may explain a marginal note in an ancient manuscript implying that *hedos,* sc., *haedos,* 'kids,' should be read here, not 'lambs.'

507. [16] **challenge:** *certamen,* sifting out significant differences—root idea also in 'discern' (ecl. 1.9, cf. 'ascertain,' 'certify,' 'certain'). Cf. SocMem, the challenge match as analogy for struggles in war, politics, law, n. 696; 'matching' at ecl. 6.29 *(Apollo);* cf. ecll. 5.8, 9, 15 and 4.58 (even *Pan* in Arcadia), also ecll. 3.31 and 2.57. Cf. also LtEpos, 'great matches of war' (Lucr. 2.5; cf. 1.475, 4.843, 5.1296), 'great match' of a race (Lucr. 5.787), and agitated struggle by atoms getting together to form worlds (Lucr. 2.573).

great: emphatic at verse end, implies 'a very great one'—ironic since 'great' has usually been linked with ranges higher than the bucolic (ecll. 6.31, 55; 4.5, 12, 22, 36, 48, 49; 3.99, 104; 1.23, 47); cf. 'greater' (ecll. 5.4, 53; 4.1; 3.35; 1.83).

508. [17] **play:** a term used by *Ti* for his own bucolic music (ecl. 1.10) and again for his first bucolic moment (ecl. 6.1) and for nature stirred by song (ecl. 6.28); 'play' (*lud-,* 1.10) was differentiated from the term used by *Mel* to suggest work (*medita-,* ecl. 1.2), which Virgil then used to describe *Ti*'s projected work in the middle range (ecl. 6.8), which was pitched as more than 'play with Syracusan verse' (ecl. 6.1) but less than 'song of kings' (ecl. 6.3).

509. [18] **in shifts:** speech imagined as a form of exchange in epos, both its bucolic and its heroic ranges (ecl. 3.59, n. 307).

510. [19] **verse:** a turn back, metaphorically like a furrow from a plow—emphasizes the form of the craft over the force of song (ecll. 6.1, 5.2), possibly another of Virgil's hints of recovering an archaic Latin poetics, 'verses with which once fauns and seers sang' (cf. n. 795).

Muses: Greek goddesses of poetry (cf. *Pierians,* ecl. 6.13), they convey the powerful tradition of Hesiod (ecl. 6.69), and they fatten a bucolic bull for a tragic poet (ecl. 3.85). Cf. GrBepos and GrEpos, also goddesses of Theocritus and Hesiod, now used by Virgil to frame this recollective and recursive moment when he is gathering threads to weave Arcadian myth. In the third eclogue, to amplify his political frame he introduced the singing with 'love' from the Latin *Camenae,* who had been invoked for translating the *Odyssey* into Latin (cf. L. Andronicus in Clues).

wished: past tense and intentionality, implies an urgency welling up from within the poet's feel for his craft and his designs for the book and where they now tend.

remember: implies looking back and drawing down threads from previous work—

precisely what Virgil does here; cf. GrEpos, *Memory* mother of Olympian *Muses,* and their father *Zeus* (*Theog.* 54).

511. [20] **in a row:** *ord-,* again the analogy with thread for array and control; cf. ecll. 6.33, n. 453; 4.5, n. 340; 1.73, n. 231; and n. 17.

Reckoning [1–20 MEL]. *Mel* as voice of Virgil's broad epic vision again portrayed as coming from outside down to the bucolic range, not this time driven by soldiery to interrupt song. Instead led by lead goat (his *tityros*) to hear a verse exchange remembered by the will of *Muses*—causes that are internal to the bucolic range and Virgil's book. In short, the poet here imagines *Mel* on return moving from the middle down to the lower range (from the georgic to the bucolic), unlike the separation from the bucolic range that marks the disdainful *Framer* (ecl. 2.1–5) and even *Ti*[2] (ecll. 6.1–2, 3–5, 8–84).

To represent the process of looking back and driving together but make it a cognitive advance, a means of sorting out the past and investing the results in a new future, Virgil calls the two recycled singers *Arcadians,* adding new substance to his dream of getting beyond Theocritus by challenging *Pan* at home.

512. [21–68] **The great challenge match—sorting out metapoetic difference** (48: <4/4> × 6). Dense with threads drawn from previous eclogues and woven into six pairs of priamels; cf. ecll. 1.23 (nn. 12, 203), 3.80 (n. 319), 5.32 (n. 396). The six pairs together unfold from a hymnic prelude through varying themes and rhetorical forms, including chiasmus (ab . . . BA) and ecphrasis (description of thing or place); cf. *Ti*'s place (ecl. 1.51), *Thyrsis*' (hereafter *Thyr*) cup, and *Achilles*' Shield.

EXORDIAL [i/I: 21–28] **'first thread' frames sequence with hymnic form: modest measure versus brash ambition** (4/4).

513. [i: 21–24 COR] **Nymphs, our love:** hymnic appeal to female divinities of country, more limited and local than the *Muses* (ecl. 7.19 and n). Cf. *Nymphs* ordered to help erotic hunt for white bull (ecl. 6.55–56); *Nymphs* weeping for dead *Daphnis* and getting offerings with him (ecl. 5.20, 21, 74); *Nymphs* winking at easy sex (ecl. 3.9); *Nymphs* filling flower baskets to win *Alexis* for *Cor* (ecl. 2.46). Cf. also GrBepos, *Nymphs* taught a song famed perhaps to *Zeus*' throne to narrator oxherding on hills (id. 7.91–93); *Nymphs* of Castalia invoked to recall and compare present with Homeric past (id. 7.148).

Libethrides: 'of the damp place,' an identifying epithet for *Nymphs* called earlier 'of Netting' or 'of Crete' (ecl. 6.56). But 'damp' hints at two possible places linked with poetics: (1) up in Thrace, a haunt of *Orpheus* near Pieria and Mount Olympus (cf. *Pierian Muses,* ecl. 6.13 and n, also ecll. 8.63, 10.72); or (2) at Mount Helicon, between Attica (Athens) and Boeotia (Thebes) (cf. *Muses* drawing *Gallus* up Helicon, which was wet with springs, ecl. 6.65, 69, but *Theog.;* cf. n. 709). Cf. also GrEpos, 'Libethrid maids get up a hymn to honor Hippomedon' (Euphorion frag. 32 Van Groningen), where some details point to the vicinity of Pieria and a place that boasted *Orpheus*' tomb; and cf. other traces of Euphorion, n. 124 and vatic exchanges of the third and fifth eclogues.

to Phoebus' verses near: a slight upward push but more modest than the vatic chal-

lenges to *Phoebus* (ecll. 4.55–57, 6.29); in short, much more modest than the exordia to the prior match (ecl. 3.60–63), as Alfredo Morelli reminds me, activating intratextual analogy. There, for example, the push was on toward the highest thematic range and vatic reach for both voices, with an ambition that still resurfaces here in the figure of *Thyr.* Cf. SocMem, the style of popular wisdom with modesty and piety; the folly of challenging *Phoebus* (ecl. 5.9); and GrBepos, second after *Pan* (id. 1.3).

pipe . . . dangle: if it will not be possible to match *Codrus,* then it will be prudent to retreat from the bucolic range, restoring the 'pipe' to its inventor, *Pan,* on his sacred pine. Cf. *Pan*'s making the pipe (ecll. 2.36, 8.24); the coming promise to end the book (ecl. 8.11); and GrBepos, dying *Daphnis* leaving pipe to *Pan* (id. 1.123–30). In each case, the panpipe is imagined as consigned (returned) to its inventor.

514. [I: 25–28 THYR] **Grazers:** a rough command to figures made by Virgil to typify the bucolic range; cf. ecll. 6.4, 67; 5.41, 59; 2.1; 1.21, n. 201.

ivy: vine linked to Bacchus and the Golden Age (ecl. 4.19) and a marvelous cup (ecl. 3.38).

poet: term too for the pushy and ambitious, vatic *Mop* (ecl. 5.45).

grows: also strikes a pushy note. Cf. cosmic growth (ecl. 6.34); mythic growth (ecl. 4.49); growing shadows that shut off day and song (ecl. 2.67). Yet an alternative manuscript reading gives 'poet at birth, getting born'; cf. 'boy getting born' (ecl. 4.8).

Arcadians: the surprising term pushes generic 'grazers' beyond their Italo-Sicilian range toward the image of older time and place; cf. n. 740.

envy: evil eye, a theme of black magic that suits profile of a would-be seer; cf. ecl. 1.11, n. 193, also ecll. 7.58; 3.14, 103; 8.13.

guts . . . burst: cf. SocMem, a vulgar thrust to rustics, not a rarified appeal to distant deities; and LtLyr, woman with 'three hundred' sexual partners, 'busting all of their guts' (Catull. 11.20).

bind . . . bard: ambition to become like an old Latin poet (*vates;* cf. nn. 98, 99, 151) but in degenerate and vulgar form—purveyor of magical spells.

cyclamen: a miracle plant in the returning Golden Age (ecl. 4.17). Virgil thus again looks back to his new mythic frame (ecll. 1–5) and characterizes it as archaizing and vatic, all the while withdrawing from that ambition—first reducing *Ti*^{2} (ecl. 6.3–5), now subjecting vatic *Thyr* to 'defeat'; cf. further reducing *vates Moeris* (ecl. 8.96, 98), also *Moeris* (hereafter *Moer*) defeated *vates* (ecl. 9.1, 16, 53, 54, 61).

Reckoning [i/I: 21–28]. Virgil contrasts two poetic programs:

Cor, a modest appeal to goddesses less than *Orpheus* and the *Muses,* although they are linked with both (thus commentaries are wrong to identify these *Nymphs* as merely a learned name for *Muses*); then a modest ambition to rise toward *Phoebus* but willingness to quit the bucolic range (cf. ecl. 8.11);

Thyr, present forcefulness and further upward push toward vatic voice. Making *Thyr* apply the innovative term 'Arcadians' to generic 'grazers' echoes and confirms Virgil's own push toward fuller Arcadian myth (ecl. 7.5). Virgil thus has

it both ways: extending his Arcadian mythology in the voice of *Mel* (ecl. 7.5), yet underlining its radical boldness by amplifying it in the pushy voice of *Thyr.* Here he makes it typify the 'swelling poet' and 'would-be bard' that he derives from the vatic growth of the first half-book (ecll. 4 and 5) and now in the second half is drawing down in order to expand the Arcadian myth.

515. **DEDICATORY** [ii/II: 29–36] **hymnlike: sacrifice to *Diana* (virgin) versus *Priapus (phallus ≈ tityros)*** (4/4). Complicates contrast by thematic stretch: sacrificial animals to marble versus marble to gold.

516. [ii: 29–32 Cor] **her of Delos:** so *Delia* as an epithet for *Diana,* who was born on the island of Delos with her brother *Phoebus;* but *Delia* just a mortal lover (ecl. 3.67).

boar: wild male animals for the goddess of the hunt; cf. ecll. 5.76, 3.75, 2.59, 10.56.

little Micon: adjective glosses name's Greek meaning (cf. 'micro'); root meanings of words fit the growing myth of return to origin in Arcadia. Was the owner of vineyard vandalized (ecl. 3.10–11).

stag: cf. ecll. 5.60, 2.29, 1.59.

boots: particular attribute of *Diana* as goddess of hunting. Also hints at her links to the tragic-heroic range, e.g., *Actaeon* (ecl. 2.24); cf. GrEpos, her prayer to her father for maids to tend her boots (Callim. *Hymn* 3.15–16).

517. [II: 33–36 Thyr] **milk:** a bucolic staple but here disdained from the standpoint of higher ambition; otherwise a mark of bucolic abundance; cf. ecll. 7.3, 15; 5.67; 4.21; 3.6, 98; 2.22; 1.81.

each year: used as an excuse for slighting sacrifice, unlike the honorific pledges to sacrifice (cf. ecl. 5.67, 79; 1.42).

enough: here demeans but elsewhere expresses a value of measure and discretion, not without ironic contrasts with larger ambitions; cf. ecll. 6.24; 4.54; 3.111; 2.14; 1.47; 9.55; 10.30, 70, 77.

paltry: ordinarily a bucolic merit but here disdainful from the imagined viewpoint of ambitious poetics; cf. ecll. 1.68, 2.44.

keeper: cf. 'foreign' steals (ecl. 3.5); 'of well formed troop' (ecl. 5.44); but 'of your troop' (ecl. 10.36).

marble: promised as the highest honor by *Cor* (ecl. 7.31) but here outdone by 'gold.'

nurture: *fetur-,* an expansive and ambitious motif; cf. other 'nursing' motifs that mark well-being in the bucolic range (nn. 202, 219).

be gold: glittering phallus and reach for highest range versus white marble for chaste *Diana;* cf. 'golden race' (ecl. 4.9), 'golden love-apples' (ecl. 3.71); and GrBepos, lovers offering own statues in gold for *Aphrodite* (id. 10.33).

Reckoning [ii/II: 29–36]. To compile *Thyr*'s offering, Virgil has drawn threads from the mythic frame of the first half-book, e.g., rituals for the *god* of *Ti* (ecl. 1) and for the new god *Daphnis* (ecl. 5). He has also drawn 'gold' down from cosmic import in public myth to a grotesque garden excess—from heroic growth to erected phallus—too big for the enclosed and guarded space. Rhetorically, again expansive themes despite a frame where expansiveness has been put down.

518. **EROTIC** [iii/III: 37–44] **hymnic frame still: bucolic theme of love—gentle versus**

bullying (4/4). Courteous priamel coordinated with one day versus insultive priamel stretching day to year.

519. [iii: 37–40 Cor] **Galatea:** cf. ecll. 3.64, 72; 1.30, 31.

sweeter: valued in love. Cf. ecll. 5:47; 3.110, 82; 1.3. Cf. also GrBepos, spring not sweeter than *Muses* (id. [9].34–35).

brighter: 'white,' implies 'milky,' root meaning of name in Greek. Cf. ecll. 6.75; 5.56; 2.16, 46; 1.28; 9.41 (prequel to the book). Cf. also GrBepos, 'O white Galateia' (id. 11.19).

formed: visible beauty, a touchstone and trademark for Virgil. Cf. ecll. 5.44, 86, 90; 3.57, 79; 2.1, 17, 45; 1.5. Cf. also. ecll. 7.62, 10.18.

grazed: cf. ecll. 5.24; 1.54, grazing bees; also 9.24 (prequel), 31.

520. [III: 41–44 Thyr] **more bitter:** sarcastic analogy—does Virgil imagine *Thyr* reproaching some beloved? or putting harsh words in the mouth of *Galateia*? Cf. 'bitter bark' (ecl. 6.68, 62); 'love' (ecl. 3.110, metaphor); 'herb' (ecl. 1.78).

grazed full: sarcastic, telling them 'enough already'; cf. ecl. 7.40.

bullocks: cf. ecl. 7.11.

Reckoning [iii/III: 37–44]. Blithe and coaxing versus bullying and harsh: for *Cor* Virgil draws on ideal features of the bucolic range like sweetness, brightness, visible and striking form (ecll. 1.5, n. 189; 2.1; 3.57, n. 305); for *Thyr* bitterness, roughness, violence in a priamel that builds to impossibility (adynaton) of time deformed (day like year).

521. **DESCRIPTIVE** [iv/IV: 45–52] **Ecphrastic (as of cup or shield): ideal coolness versus summer heat so smoky heat versus winter chill** (4/4). Beyond the merely contrasting descriptions (ecphrases; cf. iii/III) to present concentric patterning of contrasted themes (chiasmus).

522. [iv: 45–48 Cor] **Moss:** spectacular and cooling, opens a description (ecphrasis) of ideal coolness; cf. ecl. 6.62.

springs: water an old ideal feature of the bucolic range, cf. ecll. 6.43; 5.40; 3.97; 2.59; 1.39, 52. For springs with 'pines,' cf. ecll. 9.20 (prequel), 10.42. Cf. also GrBepos, waters (idd. 1, 7); GrPhil, *Phaedrus;* and GrEpos, Homer's Shield.

softer: also typical of ideal placement. Cf. ecll. 6.53; 5.31, 38; 4.28; 3.45, 55; 2.50; 1.81, then ecll. 9.8; 10.33, 42.

sleep: cf. ecll. 6.14, 1.55. Cf. also LtEpos, 'soft sleep' (Lucr. 3.112); and GrBepos, 'fleeces softer than sleep' (id. 5.50–51).

roofing: *teg-/tect-* in the ideal nature of *Ti* but also the lost culture of *Tereus* and *Mel* (cf. ecll. 6.81, 1.68).

sprinkled: making the ideal dappled shade (cf. ecll. 6.40; 5.7, 40).

shade: adds to the compiled and blended image of a bucolic ideal (cf. ecll. 7.10; 5.5, 48, 70; 2.3, 8, 67; 1.4, 83; also ecll. 7.58; 8.14; 9.20, 42 ['parasols,' a prequel]; 10.75, 76).

buds: still swelling, so not yet full summer (Servian commentary).

at last: *iam,* again used to mark a distinct point in a temporal sequence. Cf. in the progress of a seduction (ecl. 6.21); in world creation (ecl. 6.37), in cosmic reform (ecl. 4.4, 6, 7); in the daily sequence of the hours, noon (ecl. 2.8, 9) or dusk (ecl. 1.82).

limber: *lent-,* Virgil's metaphoric identification of plant and human (cf. ecll. 5.16, 31; 3.38; 1.4, 25, n. 204; also ecl. 10.40)—not the more dynamic georgic motif found in other manuscripts, i.e., *laet-,* 'well manured' ≈ fertile ≈ joyful, which Virgil gives to *Thyr* (ecl. 7.60). Cf. ecl. 4.52, the same root put to work in a georgic metaphor as a verb.

523. [IV: 49–52 THYR] **Here's:** adverb of place (cf. ecl. 7.12), but this interior shelter clashes with the contest's outdoor setting.

hearth: hint of winter season and interior space; cf. winter worship of new god (ecl. 5.70).

fat: metaphoric for pine pitch; cf. other figural uses (ecll. 6.4; 5.33, 68; 3.100); cf. also LtEpos, 'torches fat with resin and much soot' (Lucr. 5.296).

fire: one of four basic elements in cosmogony (ecl. 6.33); by metaphor ≈ love (ecll. 5.10, 3.66, 8.81).

most: superlative marks exaggeration by the speaker; cf. 'Jove . . . his very most' (ecl. 7.60).

we care as much: defying nature, not in harmony with it, the high point in the priamel relating defiance to 'wolves' and 'streams.'

cold: again implies winter (cf. ecll. 7.6, 5.70, 2.22; also ecll. 8.14; 10.47, 48, 57, 65); also a loathsome serpent (ecl. 3.93; cf. ecl. 8.71); but implies refreshing coolness versus summer heat (ecll. 5.25, 2.8, 1.5). Cf. GrBepos, *Menalkas* snug in his cave roasting beech nuts and scorning winter (id. [9].15–21).

wolves: kill recklessly without counting. Cf. cited as destructive for the bucolic range (ecl. 5.60); as bad as 'rain for crops' (ecll. 3.80, 2.63); linked with magic and vatic spells (ecll. 8.52, 9.54). Cf. also SocMem, wolves rapacious; and GrBepos, 'Wolf, spare my kids' (id. [8].63).

streams: water, but violent, not idyllic 'springs' (ecl. 7.45); cf. ecll. 7.56, 66; 6.64; 5.21, 25, 76; 3.96; 1.51; then ecll. 8.4 and 9.40 (prequel), also here raging, as in *Mop*'s rough analogy for song by *Men* (ecl. 5.84).

banks: ordinarily enclose and limit; cf. ecll. 7.12, 3.94.

Reckoning [iv/IV: 45–52]. Chiasmus disposes contrasting topics in each ecphrasis—as cool spring shelter is to summer heat so hot shelter is to winter cold ($a^+ : b^- :: b^+ : a^-$), the first two in nature, the second two defying nature but incorporating by metaphor natural violence, as of floods and wolves. Each represents an imaginative reach—extreme—of the bucolic range and a cognitive challenge to readers.

524. **DESCRIPTIVE-EROTIC** [v/V: 53–60] **Places linked with human love—from green to dry so from dry to green** (4/4). Descriptive again with opposites in symmetrical pairs (chiasmus: χ in form abBA).

525. [v: 53–56 COR] **Junipers:** *J. oxycedrus,* 'Prickly juniper,' shrub or tree (30–45 feet), native to Arcadia and other Mediterranean sites and

chestnuts: enclosed in prickly husks till ripe (ecll. 2.52, 1.81)—so **prickly** *(hirsut-)* describes both trees.

apples: cf. GrBepos, ripe autumn fruits on the ground in an idyllic georgic setting—climax to a bucolic journey of poetic initiation (id. 7.144–46).

All: locally bucolic no longer cosmic. Cf. ecll. 6.34, 4.52, 3.56; cf. also GrBepos, *Daphnis* evoking spring everywhere, but if *Naïs* leaves, cattle and herdsman dry (id. [8].41–43, 48).

laughing: analogy with human emotion. Cf. *Silenus* mocking (ecl. 6.23); acanthus welcoming new child (ecl. 4.20); newborn boy to reconcile with his mother (ecl. 4.60, 62). Cf. also LtEpos, laughing nature (Lucr. 1.8, 3.22, 5.1395, but treacherous sea, 2.559, 5.1005); dawn sets sea laughing (Catull. 64.269–74). And cf. GrEpos, dawn set shores laughing on the day of *Medea*'s fatal marriage (*Arg.* 4.1170–74); 'earth, all of it, laughed' ≈ the tread of warriors marching out (*Il.* 19.362); 'numberless laughter of the sea's wave' (Aeschylus *Prometheus* 89–90). Enrico Livrea *Arg. IV* 330 traces the laughter analogy through a wide range of Greek literature.

well formed: again Virgil's preferred and privileged beauty that catches eyes (cf. ecl. 7.38).

Alexis: here a present love, not distant as before (ecl. 2.1); cf. 'chestnuts' and 'apples' offered there as love gifts.

526. [56] **dry even streams:** notion of nature's sympathy for a human figure. Cf. nature mourning dead *Daphnis* (ecl. 5.25–26); nature missing absent *Ti* (ecl. 1.38–39); GrBepos, animals mourning the dying *Daphnis* (id. 1.71–75); and GrEpos, horses grieving for doomed *Achilles* (*Il.* 19.408–17).

527. [V: 57–60 Thyr] **field:** georgic range (ecll. 6.8, 48; 5.35, 75, 80; 3.56; 1.10, 12, 72; also ecll. 9.3, 61; 10.24).

dries . . . thirsts . . . dies: since water a basic motif in idyllic country scenes, drought negates the idyll; cf. ecl. 7.45.

god of wine: *Bacchus,* to whom *Thyr* is related, since his name was shared with the fennel stalks tipped with a pine cone and carried by *satyrs* and *maenads* in orgies.

grove . . . all: sc., 'all of it, the grove entire,' emphasis and epexegesis at verse end, even more comprehensive than the same phrase in the program for the second half-book (ecl. 6.11), not to mention the book's tentative first little croft (ecl. 1.47).

grows verdant: 'green' when *Phyllis* comes, because her name in Greek means 'leaf' *(phyla)* according to an old story about a *Phyllis* who died and became a leafless tree when left by her lover; but when he returned and hugged the tree, it sprouted leaves, cited by Servius (n. 94). Cf. Dix, "Vergil in the Grynean Grove," 258.

Jove . . . very most: cf. 'fire most' (ecl. 7.49).

joyful rain: third and last time in the book this georgic metaphor, 'joy' *(laet-)* ≈ 'well manured' (cf. ecll. 5.60, 4.52), but was not the right reading for ecl. 7.48; rain also ambiguous: a force of nature (ecl. 6.38); 'gloomy for ripe crops' (ecl. 3.80); threatens singers (ecl. 9.63). Cf. LtEpos, rains perishing when father ether throws them headlong into the lap of mother earth (Lucr. 1.25–51).

Reckoning [v/V: 53–60]. For *Cor* positive bucolic threads, even an amenable *Alexis*—love sweet, no longer bitter. For *Thyr* georgic threads and another show of overreaching in the hint of 'green,' its root sense claimed for 'all' and the prospect of flooding rain.

528. **EROTIC-DESCRIPTIVE** [vi/VI: 61–68] **Praise in priamels—tree favored by lover bests other trees versus trees by lover bested** (4/4).

529. [vi: 61–64 Cor] While *Phyllis* loves hazels, they will best the gods' favorites.

dearest: *gratiss-;* cf. 'no page to Phoebus dearer' (ecl. 6.11) and 'dew dearest to flock' (ecl. 8.15).

hazels: shrubby nut trees of landscapes framing the first half-book (ecll. 5.3, 12; 1.14): tree name *(coryl-)* closest to singer's name (*Corydon;* cf. etymological point, 7.30).

going to defeat: militant metaphor for metapoetic thrust; cf. 'not *Orpheus, Calliope, Linus, Apollo* will defeat me' (ecl. 4.55–57).

530. [VI: 65–68 Thyr] Each tree is finest in its site but will cede to *Lycidas* (hereafter *Lyc*) if he favors *Thyr.*

Ash: *fraxin-,* nowhere else in the 'woods' of Virgil's bucolic range; cf. ecl. 1.5, n. 189. Cf. also SocMem and LtTrag, 'ash fixed fierce forced into bones' (Accius 4 Morel) ≈ spear (metonym); and GrEpos, 'ash of Peleus' ≈ 'spear of Achilles' (*Il.* 21.162).

most lovely: *pulchr-,* as was *Aegle* (ecl. 6.21), but beauty elsewhere in this book called 'well formed' (ecl. 7.55, 38); cf. LtEpos, *pulchr-,* 'lovely, fine, choice'—in Ennius (8 occurrences); Lucretius (6); Virgil, *Ge.* (4), *Aen.* (44).

pine: the tree that longed for absent *Ti* (ecl. 1.38); 'pine' ≈ ship (by metonymy) to cease commerce (ecl. 4.38); 'talking' in Arcadia (ecl. 8.22) and cf. promised dedication of panpipe on sacred pine, sc., to Arcadian *Pan* (ecl. 7.24).

fir: *abies,* nowhere else in the *Bucolics,* although Virgil uses 'fir' for warships and ribs of the Trojan Horse and as a deadly spear, like ash (*Ge.* 2.68; *Aen.* 2.16, 5.663, 11.667). Cf. LtEpos, among the trees described as cut down in primeval heroic woods (Skutsch, *Annals,* 175–79; cf. *Il.* 23.114–20) were fir, ash, pine, holm-oak; also the entire old grove echoed (cf. ecll. 6.11, 10.8); cf. also 'holm' (ecll. 7.1, 6.54; also 9.15) and 'oak' (ecll. 7.13, 6.28, 4.30, 1.17; also 8.53).

Lycidas: in Greek, 'Wolfson,' with Arcadian links: cf. wolf's proverbial rapacity (ecl. 7.59). Cf. also GrBepos, name of a picturesque goatherd and singer, *Muses'* familiar, who gives authorizing gift of staff (id. 7).

Reckoning [vi/VI: 61–68]. With a delicate downward modulation, Virgil shifts *Phyllis* from serving as the cause of green for an entire grove to causing preference for one shrub, which is linked to the name of the singer *(coryl- ≈ Cory-).* Virgil thus subtly modulates the stronger insistence on etymology (*Phyll-* ≈ 'green'). He then makes *Thyr* force trees from the heroic range into the bucolic 'woods' and promote a human herdsman as superior to nature. As in prior priamels, Virgil thus portrays *Thyr* as pushing to reach beyond the bucolic range.

531. [69–70 Mel] **Vain (vatic) force defeated; measured manner prized** (2). Virgil draws further down the residue of his vatic strain and promotes his artfully measured strain to function as the predominant and framing thread. He thus manages to fill out his project of devising a new Arcadian myth and to blend it with his original and ongoing ambition to reclaim and refound epos, as figured in his transformations of *Mel* from inaugural protest to now discerning and shaping voice.

532. [1–16] **Sighting, siting, citing: pushing the bucolic to tragic heights and close** (16).

533. [1–5] Ominous escalation: bucolic match amplified into a clash of poetic forms and visions that stuns into silence both tame and wild animals, as well as inanimate nature (Coleman, 228).

muse: sc., 'music' by metonymy: cf. the like metonymy in other metapoetic moments—ecll. 1.2; 3.60, 84; 6.12.

stared: *mir-,* sc., in wonder, marveled. Cf. strong reactions to uncommon sights (ecll. 1.11, 36; 5.56; 6.61); nature's standstill—cattle neither eat nor drink when *Daphnis* dead (ecl. 5.25–26). Cf. also LtEpos, 'The sun too remembers to put its endless runs to rest' (Calvus *Io*); and GrEpos, *Orpheus* charming rocks and rivers by songs (*Arg.* 1.26–27).

challengers: sc., bucolic exchange—ecll. 7.16, 5.15, 4.58, 3.31—yet now reduced to raw difference with no imagined single time or place, unlike ecl. 7.1–20: here 'verse' at dawn and 'songs' at night represent polar opposites in Virgil's mind, though with amazing symmetry of stanzas and lines.

534. [6–13] Framer, despite the bucolic spectacle, described as looking back to inaugurating and forward to ending the whole bucolic venture.

if at last . . . or rather: projecting two possible stages in a journey between the two coasts of the Adriatic Sea, to the east Illyria and to the west Italy; cf. GrBepos, dying Daphnis imagining alternative locations, either Lykaios or Mainalos, both in Arcadia, for the god *Pan,* summoned to take back the pipe (id. 1.123–24). Theocritus thus treated the bucolic god as the authority for his bucolic music; now Virgil attributes the authority for his book to his Roman god.

at last: *iam,* again the adverb marking a distinct point in a sequence of moments, sc., either (1) getting past the top of the Adriatic Sea, just to the west of Trieste, near Duino Castle, and so not far from the mouth of the Po, which carries water from Virgil's home river, Mincius, down to the Adriatic; or (2) rather navigating with care along the Illyrian coast. Cf. other points in other sequences (ecl. 7.47).

Timavo: river flowing into the Adriatic at its northern tip, just east of Trieste and near Duino Castle, where Rainer Maria Rilke wrote.

Illyria: Yugoslavia, Albania.

535. [7] **picking:** sc., finding your way along, 'picking and reading' the shoreline, as if navigating an unfamiliar coast were like getting sense from a text (cf. ecl. 2.18).

536. [8] **declare your deeds:** echoes the ambition to compose epos in the highest range (ecl. 4.54), sc., civic-heroic-mythic, which was the highest point in the cycle of new myth for new epos (ecll. 1–5).

537. [9] **globe entire:** recalls the expansive reach of the mythic frame—ecll. 3.40 and 1.66—imagined now as no longer accessible from the bucolic range.

538. [10] **songs of you:** sc., praise of you in the highest range, implying heroic epos, fitting for Octavian Caesar as 'first' to authorize this book (ecl. 1.45). But the Latin can also be read as 'songs of yours,' which would be awkward for Octavian, who failed in his one attempt to write tragedy; thus some readers suppose a reference to Asinius Pollio, who loved the rustic muse and wrote tragedy (cf. ecl. 3.84–91) but has nothing to do with the first eclogue. The ambiguity we perceive may have

been there also for the first audiences, if not in the theater at least in Pollio's public library and poets' studies.

tragic boots: sc., tragedy (the genre suggested by metonymy from the tragic actors' costume), standing for the heroic range now beyond ordinary bucolic reach; cf. ecl. 7.32.

539. [11] **first:** points back to the book's start with authority (its metapoetic etiology) for its framing myth—'first' (ecl. 1.44, cf. ecl. 1.6), which figures too in mythic growth: 'our Muse first took from Jove' (ecl. 3.60) and 'great growth of Jove' (ecl. 4.49). Cf. GrBepos, 'Zeus first and last . . . Ptolemy among first' (id. 17.1–4: priamel, mortal ruler ≈ divine ruler); and GrEpos, 'end and begin with you' (*Il.* 9.96–97: *Nestor* to *Agamemnon*).

'First' (ecl. 6.1) also harked back to the book's 'first' phase (ecll. 1–3) before its fuller reach (ecll. 4–5). Now 'first' evokes the whole cycle of heroic myth around Octavian and makes it a pretext for finishing the bucolic project and moving on to higher ranges of epos.

540. [12] **bidding:** speaking with authority to cause to do or make (cf. ecll. 6.9, 5.15, 4.33).

ivy: claimed by *Thyr* (ecl. 7.38), comes with the Golden Age (ecl. 4.19), artful ornament of contrived cup (ecl. 3.39).

541. [13] **laurel:** emblematic of *Apollo,* one of the deities linked with Octavian (cf. ecll. 7.62, 64; 6.83; 3.63; and n. 59).

542. [14–16] Times without precedent for song in this book: early morning but then dead of night in the second sequence. For upright posture with staff, cf. implicit postures of *Mel* (ecll. 1.1, 7.1)—coming into the bucolic range and poised to go somewhere else. Cf. GrBepos, goatherd leaning on pine to sing, before suicide in despair of love (id. 3.38). And cf. other links with goatherd *Mel* (ecl. 1.77); *Cyclops* serenaded *Galateia* from dawn to dusk while sitting on the shore (id. 11.12–15).

543. [17–61] **Damon's verses: tragic love at first sight betrayed, leading to despair and suicide** (45).

544. [17–20/a4] **Morning star:** the planet *Venus* in the east; *Lucifer,* 'Light bringer,' but in the west at evening called *Hesperus* (ecll. 6.86, 10.77)—underlines the exceptional theme of a dawn that opens bucolic song; cf. the more usual evening as closure in ecll. 1.83, 2.67, 6.86.

push: ordinary bucolic work here metaphoric for desire to 'herd' day itself; cf. 'herding anxious' (ecl. 1.13).

by unworthy love . . . caught: like the ideal reader 'caught by love' (ecl. 6.14).

yoke-mate: georgic metaphor for a marriage partner (cf. 'yoke,' ecll. 2.48, n. 268, and 3.26, n. 292); 'wife,' not that was but that was hoped for (Servius).

last hour: extreme moment—adds to hints that Virgil here pushes the bucolic range to extremes and toward its close; 'extreme' three times in this eclogue, then at ecl. 10.1, but nowhere else in the book.

545. [21] **Take up:** metaphoric from action by the hand to speech; cf. ecll. 6.26; 5.10, 12; 4.12, 60; 3.58 and n. 306 (1 × 8 + 1 to close).

Mad Mountain: Maenalus; recalls Greek *mainomai,* 'be insane—in battle, in drink-

ing, in love.' Cf. GrBepos, 'outright madness' of *Cyclops* in love (id. 11.11, cf. id. 10.31): bad omens for lover here.

shinbone: *tibia,* 'long bone of leg' made into a flute. Traffic in body parts smacks of magic. But Virgil described the pipe invented by *Pan* as reeds *(calam-),* not bone.

verse: as *Muses* wished to recall (ecl. 7.18); also recollective of previous turns (ecl. 6.1). Cf. GrBepos, 'Begin, dear Muses, the oxherd song' (id. 1.64).

Reckoning. This refrain recalls a defining text of Theocritus' bucolic, with significant changes: where Theocritus' 'oxherd song' suited the Sicilian oxherd *Daphnis,* Virgil's 'Mad Mountain verse' adds to his growing array of Arcadian motifs, building on the bold blend (ecl. 7.1–20) that located *Arcadians* on the arty banks of Mincius and affirmed restrained poetics over the forceful *Thyrsis,* which was the name in Theocritus for the shepherd who sang the 'oxherd song' (id. 1). With 'Mad Mountain verse,' Virgil claims direct access to *Pan*'s homeland, while Theocritus' *Daphnis* had to call *Pan* to come from Arcadia to take back the pipe (id. 1.123–30). Virgil chooses to make Maenalus stand for Arcadia in keeping with his focus on root meanings; cf. ecl. 7.30, 63.

546. [22–24/b3] Amplifying legend implicit in Theocritus that *Pan* invented the pipe. Cf. 'Pan first' (ecl. 2.32); and GrBepos, *Daphnis* calling *Pan* to come for the pipe, further step in transforming bucolic range from Sicilian (Theocritean) to Arcadian (Virgilian).

rustling grove: enlarges image of Arcadia using motifs established separately as important in the second half-book; cf. 'rustling' oak and pipe (ecl. 7.1, 24), 'grove' (ecll. 6.11 ['all'], 56, 72; 7.59 ['all']).

talking: gossiping, retelling old stories in colloquial style; cf. talky narrator of tragic myths (ecl. 6.74).

grazers' loves: sc., the myths told and retold as Arcadian gossip recycle bucolic tradition—implicit program for reuse of Theocritus here and in the tenth eclogue the emergent blend of Theocritus with *Gallus,* gossiping in Arcadia about his 'loves,' sc., representing his elegiac verses.

reeds: *calam-,* naturalized in Latin from Greek, assigned to *Ti* (ecl. 1.10), first crafted by *Pan* (ecl. 2.32), handed down from Hesiod (ecl. 6.69).

547. [26–30/c5] **Mopsus:** now used as a type of ambitious and victorious lover; cf. the pushy and ambitious singer (ecl. 5). Cf. also GrEpos and LtEpos, victorious seer (Euphorion on Grynia's Grove, translated by Gallus); the woman is 'drawn for him,' i.e., led to him as his bride.

age: *aeu-* (coeval), an era, epoch in time, like the Golden Age (ecl. 4.11).

sprinkle acorns: sc., scatter them as gifts to wedding guests, where Virgil's generic term *nuces* ('nuts') gets translated into 'acorns,' a traditional Arcadian food (ecl. 10.20); cf. SocMem, Roman wedding custom (Catull. 61.121–27).

Evening . . . leaves Oeta: mountain in Greece, standing by synecdoche for the East (as in Catull. 62.1–7, also a marriage poem).

Reckoning. Priamel with disappointment as the point (climax) of a set of unnatural events (cf. ecl. 1.59–63).

548. [32–35/d4] *Damon* complains that *Nysa* hates his property, pipe, and visage. Cf. *Cor*'s despair at his beloved's scorn (ecl. 2); cf. also GrBepos, bristly brow of *Cyclops* (id. 11.31).

Reckoning. Priamel—her hate (the point) of his salient qualities and properties.

549. [37–41/e5] Love at first sight and fatal when *Nysa* visited his orchard with her mother. Cf. GrBepos, *Cyclops* falling for *Galateia,* who came from the sea with his mother, also a sea nymph (id. 11.25–27—Clausen, 249, especially helpful); cf. also a city girl, *Simaitha,* who saw, went crazy, and caught fire (id. 2.82); and *Atalanta* cited by a suicidal goatherd as a mythic parallel for falling in love (id. 3.41–42). Cf. other links with his figure (ecl. 8.14–16); and GrEpos, 'Zeus saw and as he saw love enclosed his mind' (*Il.* 14.293–94: Gow 51, citing other examples from bucolic poetry).

croft: as in the idyllic site of *Ti* (ecl. 1.53).

550. [43–45/f3] Shift from particular case to generic type: Love did not get born in a human way; cf. GrBepos, feckless goatherd denouncing cruel Love as suckled by a lioness and reared in woods (id. 3.15–16).

Tmaros in western Greece (Epirus); **Rhodope** to north (cf. ecl. 6.30, n. 449), an Orphic haunt; **Garamántes** a tribe of the eastern Sahara, North Africans—altogether geographic overstatement, hyperbole; cf. ecl. 1.64–66.

551. [47–50/g4] **Savage Love a mother:** sc., tragic love made *Medea* kill her sons. Cf. teaching and taught (ecll. 1.5, 5.87); cf. also SocMem and LtTrag, *Medea* 'wounded by savage love' (Ennius *Medea exul* 254 Vahlen).

uncurbed . . . cruel: both she and he at fault. Virgil uses both adjectives as predicates, attributing qualities to love and to *Medea;* so explained by the good La Cerda, who credits Nannius for the insight: Ludovico della Cerda, *Bucolica et Georgica* (Lyon: Horace Cardon, 1619), praising Petrus Nannius, *In Virgilii Bucolica commentaria* (Basel: Th. Langius, 1559). The predication of both adjectives was not remarked by Clausen (252).

Reckoning. Manner vatic, like a riddle or jingle; cf. vatic style (ecll. 3.104–7, 4.58–59).

552. [52–56/h5] Let the world turn upside down, let impossibilities *(adynata)* occur in nature and poetics—the climactic point of the priamel.

oaks . . . golden apples: cf. golden apples given (ecl. 3.71), oaks sweating honey in the Golden Age (ecl. 4.30).

tamarisks . . . amber: cf. tamarisks representing bucolic range (ecll. 6.10, 4.2).

Tityrus . . . Orpheus: reduces *Ti* to the status of a simple rustic, separated from the Orphic powers evoked earlier (ecll. 1–6); cf. GrBepos, dying *Daphnis* making his death the occasion for unnatural miracles (id. 1.131–36).

553. [58–60/i3] **Let all become mid-sea:** sc., 'get flooded,' as in the primordial time of *Pyrrha* (ecl. 6.41) and her spouse, *Deucalion;* an extreme variant and reduction of a motif that marked expansion of the new mythic frame in the first half-book. Cf. 'all' pasture of *Ti* (ecl. 1.47); 'all' (world) full of *Jove* (ecl. 3.60); 'all' cosmos (ecll. 4.52, 6.34); 'all' nature (ecl. 7.55). Cf. also GrBepos, feckless goatherd threatening to leap into the sea (id. 3.25–26), falling silent, imagining himself as prey to wolves.

last gift: cf. 'last hour' and 'last Garamántes' (ecl. 8.19, 44) but then 'last chore' (ecl. 10.1).

554. [62–63] **Framer bridges and contrasts 'verses' with 'songs'** (2).

555. Appeal to *Muses* implies that Framer failed at the usual bucolic exchange (ecl. 7.5).

echo back: echoes oracle (ecl. 1.44; cf. ecl. 10.8).

Pierian Muses: to supply female voice and the power of magical spells—cf. appeals to them for extra reach (ecll. 6.13; 3.85, n. 321)—another cue for an actress to take over?

not all can we all: gnomic form of speech, characteristic of mime and oracular, vatic style (cf. n. 75): modest like the poetics of *Cor* (ecl. 7.23) and the revised program for the second half-book (ecl. 6.3–5), but commentators find the notion common also in tragedy and epic; cf. 'not please all' (ecl. 4.2).

556. [64–109] **What the *Pierians* supply: nocturnal incantation by a betrayed lover and her serving girl** (45).

557. [64–67/A4] Water, fire, offerings—rites to create mad love, so the 'songs' needed are spells. Cf. 'offerings' of *Ti* for his god (ecl. 1.43), 'offerings' for *Daphnis* when the bucolic hero was used for political allegory (ecl. 5.66); cf. also GrBepos, incantations by *Simaitha,* who lives on the city's edge, to get *Delphis* (urban doublet of *Daphnis*) back into her bed (id. 2).

558. [68] **from the city home:** 'city' standing for the heroic-civic-ideological range of the new mythic frame (cf. ecl. 1.19), while 'home' stands for the bucolic range in its pre-Roman (Theocritean) scope; cf. 'home' as an idealized, Golden Age version of the bucolic range (ecl. 4.21).

songs: just defined as charms, incantations, magical spells ($1 \times 8 + 1$ as close).

draw: basic verb for bucolic work. Cf. *Mel* with difficulty 'draws' goat (ecl. 1.13); Pollio herding negotiations to end civil war (ecl. 4.13); *Ti*'s song 'drawn down' (ecl. 6.5); trees 'drawn' from hills (ecl. 6.71). Cf. also GrBepos, 'that man of mine to my house' (id. 2.17).

Daphnis: effort to get this figure back to the bucolic register after its expansion into political allegory and new framing myth (ecl. 5), already reduced to more closely bucolic measure (ecl. 7.1–20) but here still further downgraded.

559. [69–71/B3] Black magic—song 'drawing down' the moon; cf. 'draw' (ecll. 8.68 and n; 6.71). Cf. also SocMem, 'The Marsian with his spell bursts snakes apart' (Lucilius 575–76 Marx); and GrCom (Greek comedy), the debtor plotting, 'Hire a Thessalian hag to draw down the moon and lock her up in a box,' since without the moon to measure months, no interest would be owed (Aristophanes *Clouds* 749–50]; thus moon not "always a love charm," some recent commentary notwithstanding.

Ulysses' crew: also harassed by *Scylla* (ecl. 6.76).

snakes: an evil signaled along with other proverbial lore in vatic style (ecl. 3.80), to vanish with the Golden Age (ecl. 4.24).

burst: effect also of the vatic vehemence of *Thyr* (ecl. 7.26).

560. [73–77/C5] Ritual by threes in linguistic changes—'three each,' 'threefold (sc., 'tri-

plex, triple'), 'three'; verb 'plait' three times: cf. 'Shackles for what do you plait' (ecl. 6.23 and nexus of thread analogies, nn. 14–18). Cf. GrBepos, thrice and three in superstition: 'a hag taught me to spit thrice into my bosom' (id. 6.39–40); cf. also 'thrice pour and utter' (id. 2.43).

561. [79–82/D4] Homeopathic magic—as same fire both hardens mud and melts wax, so by analogy may our charms melt *Daphnis* (point of priamel); then, since 'laurel' is Latin for Greek *daphne,* burn 'laurel' to make *Daphnis* burn with love for me; cf. felt etymologies (ecll. 8.21; 7.7, 30, 59, 63; 6.56), hints of Orphic and etymological powers in language.

562. [84–88/E5] May *Daphnis* love as painfully as a heifer would a bullock: cf. *Pasiphaë* ranging in love for a bull (ecl. 6.52). Also *Cor* 'lost' in love despair (ecl. 2.59): cf. LtEpos, 'Lost she forget to give in to late night,' of a doe pursued by a dog, in an epic on the death of Caesar by Varius (Macrobius *Saturnalia* 6.2.20); cow searching desperately meadows, groves, streams for her calf, which was taken to be sacrificed (Lucr. 2.355–65); and LtLyr, 'lost in love' (Catull. 45.3).

563. [90–92/E3] Souvenirs (clothing?) left behind, now interpreted in a legal metaphor as a deposit to be kept safe by the guarantor (Earth) to guarantee their owner's return (Coleman, 249–50); cf. GrBepos, *Simaitha* plucking the fringe of *Delphis'* garment and throwing it into the fire (id. 2.53–54): no hint of the Roman legal metaphor there, but a rich tradition of making a garment, hair, or nails stand (by metonymy) for a person (Gow 45).

564. [94–98/G5] Poisons from the land of *Medea* picked by *Moer*—name not in Theocritus and introduced here for a wizard, which is an extreme form of bard *(vates),* which he will be called (ecl. 9.32–34); cf. *Medea* as tragic murderess (ecl. 8.47–50/g).

draw . . . crops across: rural magic expressly barred by archaic Roman law.

stir . . . souls: cf. GrEpos, *Odysseus* getting the dead to speak (*Od.* 11.34–37).

565. [100–102/H3] peak of despair—no hope to get at *Daphnis* or change love; cf. 'step up to' (ecl. 4.48); step to and throw on shackles (ecl. 6.18); in retrospect hints at a magical overtone also in the binding of Silenus.

cares nothing: erotic desperation; cf. 'You care nothing for my songs?' (ecl. 2.6).

566. [104–7/I4] **Look:** evokes the sudden sight of embers bursting into flame—hint of success by the spells; cf. dramatic imperatives—look! look!—cues for gestures as if to sights crucial to argument and structure (ecll. 2.66; 4.50, 52; 5.6; 7.8).

lovers themselves feign dreams: another gnomic formula in the style of mime: cf. 'not all we all' (ecl. 8.63). Cf. also SocMem, 'What he suspects the lover dreams, although awake' (Publilius Syrus 16, mime fragment), the pithy style of mime, noted first by Ursinus and later repeated without credit; LtEpos, 'Are not seers *[vates]* able to feign for you many dreams that subvert the rational in life and upset with fear your fortunes all?' (Lucr. 1.104–6); and SocMem and LtTrag, 'superstitious seers and impudent prophets—either lacking art or mad or driven by need, who ignorant of their own path, show others the way' (Ennius *Telamon* 319–21).

Reckoning. Virgil emphasizes contrast between Arcadian 'verse' and 'songs' in Sicilian

(Theocritean) style, yet makes the two panels with remarkable similarity in form and even theme, from the plot of tragic separation to the fleeting hint of love rejoined. His reuse in extreme terms of prior themes prepares for the book's closure, which the FRAMER foretold.

In another sign of closure, Virgil again evokes a critique of fiction by Lucretius, but with a difference: At the book's first moment he alluded to Lucretius' dismissal of wildwood music and *Pan* as rustic fictions, but he turned them into leading threads of a new framing myth (ecl. 1.2). Now, however, Virgil recalls how Lucretius attacked the deceptive fictions of seers *(vates)* and says nothing to mitigate the critique. It hangs resonating between the texts, leaving us to realize the illusory and fictive quality of the supposed return of *Daphnis* from the higher range and to focus on the negative values linked in the popular mind with seers, despite the positive status implied in the fourth and fifth eclogues, then diminished in the sixth and undercut with the defeat of *Thyr.*

567. [108] **Daphnis comes:** so 'songs' work—realize the power encoded in the Orphic myth: charms, vatic spells imagined working where Arcadian 'verses' only retell a tragic denouement. Yet the Lucretian attack on fiction resonates. Irony thrives.

568. [1] **Querulous voice—can this be flight from the bucolic range to the civic range?** (1). Alarm if not just wonder—vivid emotion—expressed in surface drama warns us to consider movement to the city as strange, perhaps ominous, from a viewpoint in the bucolic range. Sudden movement 'to the city' reverses the emphatically forced movement 'from the city' just enacted (ecl. 8). The abrupt turn hints at Virgil's underlying program: to complete his retreat (ecll. 6–8) away from the Romanized bucolic range of the first five eclogues in order to ready his final move to his new Arcadian version of bucolic myth (not that Arcadian traces were absent from the heart of Rome, on the Palatine hill).

569. [1] **Where . . . to . . . :** defines the plot as an action of moving out, a displacement like others that define or discriminate. Cf. moving from the bucolic range (ecl. 8.13, 58, 108); from georgic work to bucolic play (ecl. 7.16); from prologue to story (ecl. 6.13); from shade to grotto (ecl. 5.1–20); from bucolic beech to mythic Rome and back (*Ti,* ecl. 1), from civic, georgic, and bucolic (goatherd) order into exile (*Mel,* ecl. 1). This plot replicates the first leg of *Ti*'s plot (from the Italian countryside to Rome) but makes problematic any return to the Italian scene.

your feet draw: folksy turn of phrase in style of mime—wry humor—body's lowest part rules the rest (trope: part for whole—synecdoche, a species of metonymy). Cf. GrBepos, 'Where do you drag your feet,' query by goatherd *Lykidas* to city poet moving from city to country (id. 7.21); 'wherever her feet drove her, ' girl slapped by old lover fleeing to new one (id. 14.42); 'maddened he went where his feet drove,' *Heracles* in search of his lost love *Hylas* (id. 13.70–71; cf. ecl. 6.43–44). Cf. also GrEpos, 'Him as he spoke his feet bore off' (*Il.* 15.404), *Patroclus* rushing to plead with *Achilles,* remarked by Victorius, reported by Germanus 1575; but also *Antilochus* leaving battle to report *Patroclus*' death (*Il.* 17.700); *Thetis* off to get arms for *Achilles* from *Hephaistos* (*Il.* 18.148)—these latter examples from

Bruce Heiden (e-mail to author), who notes that all involve change of scene and purposeful haste, as *Paris* too after making love with *Helen* (*Il.* 6.514).

feet: *pedes,* also by common analogy used to describe the regular, repeated metrical units of verse, 'feet' or 'steps' in older Latin epos (cf. n. 793 for 'feet' of Ennius), inducing one reader to discern "attention to the metrical feet . . . which all of Virgil's and Theocritus' herdsmen share with martial epic. By asking 'where is your metre taking you?,' that is, and by setting 'the city' as the likely answer at the end of the road and the line alike, the opening of *Eclogue* 9 casts that city, along with the epic itself, as the ultimate destination for this kind of poetry, as well as the place from which it sets out." Saunders, *Bucolic Ecology,* 76.

Moeris: name prompts comparison with the wizard-*vates* able to draw off planted crops from fields (ecl. 8.96–98).

to the city: reversing 'from the city' (e.g., ecl. 8.68). Cf. GrBepos, creeping 'from the city' to the country for the encounter that authorized the Theocritean bucolic range (id. 7.2); cf. also GrPhil, Socrates broaching dialogue with query to handsome boy and inviting talk as they walk (Plato *Phaedrus* 227a, *Symposium* 173b, noted by Clausen, 269).

570. [2–29] **Evoking Virgil's Romanized bucolic range (ecll. 1–5) and giving reasons why it must be left behind** (5: 4/6; {6:3}/{1:3}).

571. [2–6] **Retreat and loss by two causes—specific local agent and vaguely general 'chance'** (5).

[2] **Lycidas:** name of the absent lover courted by *Thyr* citing names of trees with heroic links (ecl. 7.67), yet also *Lykidas,* the odoriferous goatherd who challenged a poet's move from the city to the country and yet authenticated his song: the story claimed mythic authority for Theocritean bucolic (id. 7). Yet the name's root meaning, 'Wolfson,' also echoes old Arcadian myths, thus it can work in Virgil's mind as a link or bridge between his Theocritean threads and his Arcadian aims.

572. [3] **newcomer, squatter:** an outsider who takes control in fact whether legally or not (Coleman, 256; helpful also in following notes). To 'possess' is etymologically to 'sit first or before' *(prot + sed-/sess-),* more legalistic and local, modulated from the broadly polemical terms 'soldier,' 'barbarian,' and 'godless' (ecl. 1.70).

our little field: diminutive, affectionate form: cf. 'paltry rooflet's peak' (ecl. 1.68–69), as well as the vociferous 'distressed so far | all over fields' (ecl. 1.11–12). Cf. also LtEpos, early man trying to cultivate 'sweet little field' and driving the (bucolic) woods up hillsides to make way for (georgic) plantings (Lucr. 5.1367–71): cf. 'lands sweet to plow' lost by *Mel* (ecl. 1.3) and retrace the tissue of relatedness between Virgil's new bucolic-georgic range and Lucretius' images of primitive and ideal human culture (ecl. 1.1–10).

573. [4] **These . . . mine:** at last Virgil represents the brutal reality of change in the Italian countryside, which he muffled at the start in order to emphasize the positive message 'as before' (ecl. 1.45), which suited Caesaristic propaganda.

old caretakers: renames the propertied class of *Mel,* not merely 'citizens' (ecl. 1.72) but 'those who take care of the land'; not, of course, laborers but owners (*coloni,* geor-

gic range; cf. Jove 'taking care of lands,' ecl. 3.61). Such words, along with swords from the *godless soldier,* could be imagined driving into exile former owners like *Mel* (ecl. 1), but there Virgil gave voice only to the positive oracle of the *god.*

574. [5] **these kids:** for sacrifice carried by old cultivators now merely tenants to their new landlord. Cf. 'victim for market' (ecl. 1.33); 'twin kids—troop's lost hope' (ecl. 1.15), but also sacrifices owed Rome (ecl. 1.7–8, 43) and climactic sacrifices to new bucolic-georgic god that cap the first half-book (ecl. 5.65–80); 'kids' are a recurring and thus a defining motif for the bucolic range (cf. ecll. 7.9, 3.33, 2.30).

not well . . . turn out: common imprecation, curse in vatic style, adds to the profile of *Moer* as a wizard-*vates* (n. 569).

575. [6] **defeated, gloomy:** cf. defeats in song (ecll. 4.59, 7.69) and 'gloomy,' baleful sorts (ecll. 2.14, 3.80, 6.7, 10.31).

chance turns: 'bad luck' blamed as the decisive force—ideologically neutral, unlike the effective causes cited at the book's start: the *Soldier, barbarian and godless* mentioned as negative in the country (ecl. 1.70) and *that god* portrayed as positive in the city (ecl. 1.6, 44–45); but 'chance' cited as causing the extraordinarily artful blend of threads drawn down to make the seventh eclogue (ecl. 7.1).

all: always evokes the widest context of any specific moment, so a good guide to thematic scope expanding and contracting throughout the book. Cf. 'not all can we all' (ecl. 8.62–63); nature (ecl. 7.55); cosmos (ecl. 6.34); whole song (ecl. 6.82); cosmos (ecl. 4.52); nature (ecl. 3.55–60); and pasture = rocky little croft (ecl. 1.48)—an index to the rise and fall of the mythic frame.

Reckoning [2–6]. Virgil replaces the positive oracle at Rome and its conservative message—'as before, but more'—with a brutal negative in the fields: old order out, new rule. Virgil masks the power at Rome that forces change by blaming 'chance'—ideologically neutral—as the cause that disrupts property and tradition. He shifts too from the celebratory terms of grateful sacrifice and yearly ritual to the pathetic picture of offering 'kids'—a distant echo of the loss by *Mel* (ecl. 1.15).

Displacements between the bucolic range and the higher thematic ranges have provided causal myths for the bucolic range. At first there was *Ti*'s trip to Rome, which authorized and inaugurated the vatic developments of the first half-book (ecll. 1–5). But that Roman and vatic reach has been gradually unraveled (ecll. 6–8) and now gets completely undone with the images of defeat and withdrawal 'to the city' (ecl. 9.1).

576. [7–16] **The Romanized bucolic range undone: its representative figure's ill fate** (4/6).

577. [7] **For sure I'd heard:** hearsay, gossip—folksy turn with metapoetic irony in an emergent blend: Virgil imagines Theocritus' defining goatherd *Lykidas* hearing literary gossip about the Romanized bucolic-georgic range (ecll. 1–5)—a mind-tickling cognitive stretch!

slopes: *colle-,* 'low hills,' also for vineyards (ecll. 7.58 and ecl. 9.49 [a georgic prequel], otherwise only in *Ge.* and *Aen.*).

578. [89] **yoke:** a ridge joining two points, sc., 'yoking' like oxen, a georgic metaphor (cf. ecll. 5.76, 10.11); so joining oxen (ecll. 2.66, 4.41) or also flowers (ecl. 2.48).

soft incline: featured along with 'yokes' and 'empty steeps' in the topography of Mount Parnassus, which rises over *Apollo*'s oracle at Delphi (*Ge.* 3.291–94).

579. [9] **as far as water:** cf. 'Mincius' with its broad, pondlike stretches and reedy banks (ecl. 7.12), but seashore (ecll. 2.26, 9.39) and the recurrent springs and seashore of Theocritus.

beeches—old at last, tops broken—: cf. 'beech' as an index to the new mythic frame in the first half-book (nn. 185, 241, 295, and 389).

old at last: *iam* the adverb of time again, sc., 'by now,' marking the latest in a series of moments, a stretch of time imagined in the life of a grove that has come to stand by metonymy for Virgil's Roman neobucolic range (cf. other time frames, ecl. 8.6).

580. [10] **all:** a further poignant reduction of Virgil's once expansive bucolic-georgic range; cf. 'all' (ecl. 9.5, n. 575).

your Menalcas: surprise and a shock of recognition as 'your' links *Moer* the defeated and displaced *vates* to *Men* and thus to the vatic poetics of the Romano-Theocritean mythic frame (ecll. 1–5).

safe with songs: refers to the development of that mythic frame (ecll. 1–5).

581. [13] **doves of Jove:** fleeing his eagles—also *Jove*'s birds, but symbolic eagles topped the banners carried by Roman legions, which could impose possession on Mantuan territory (Coleman, 159; Clausen, 271–72).

582. [14] **raven leftwards:** lore typical of a seer *(vates),* hence fits the figure of *Moer* (n. 569), whom Virgil portrays as reading signs well, unlike *Mel,* who failed to get the meaning of lightning-stricken oaks (ecl. 1.16–17), where *Mel*'s mind, not the omen, was called unlucky, 'left.'

Reckoning [7–16]. Virgil draws down threads for a closely woven vignette that recalls the bucolic-georgic range and its Roman mythic frame from the first half-book. He bids that frame farewell with a final variant on one of its key motifs, 'beeches' portrayed now in closure as 'old' and 'broken.' He also reduces the scope of 'all' from the secured 'croft' of *Ti* (ecl. 1.47) through its progressive expansions and cosmic variations. With fine irony, he imagines a defining figure of Theocritean bucolic as prizing Virgil's Romanized bucolic range (represented by the poetic power of *Men*) and regretting that it could not hold. In like fashion, Derek Walcott concludes his pastoral epic *Omeros* by denouncing the metaphoric basis for its first three books. Virgil indeed had already modulated downwards and retreated partly from the mythic reach of the first half-book in the revisionary oracle that opens the sixth eclogue.

583. [17–29] **Linking Virgil's new bucolic myth with the figure of *Menalcas*** (6:3). Power now lost to create new bucolic myth by absorbing and digesting political force.

584. [17] **crime:** refers to the brutality of civil war, including land seizures like those represented here; cf. more generically of civil strife, 'our crime's traces' (ecl. 4.13).

585. [18] **comforts:** *solac-,* 'solace, consolation,' a noun that occurs only here in the eclogues, but *Silenus* 'consoles' the lovesick queen (ecl. 6.46), otherwise this root

occurs three times in *Ge.* and twenty in *Aen.* Cf. LtEpos, the verb occurring not at all, the noun four times, especially 'sweet consolings' of Epicurus, which explain why he deserves to seem a 'god' (Lucr. 5.19–21), which 'first' Athens gave when it gave birth to the great heart of Epicurus, whose glory bears him to the sky (Lucr. 6.1–8); cf. also 'to the stars,' Daphnis borne by song of *Men* (ecl. 5.52).

almost: *paene,* only here in all of Virgil's work; only once in Lucretius (2.959) and in Catullus (31.1, but as a prefix); used by Horace not only in some of his ambitious vatic lyrics but also in his pedestrian hexameters (satiric and epistolary epos); used commonly in comedy and the letters of Cicero, so here a colloquial touch? Cues for further research.

586. [19–20] **sing . . . sprinkle ground . . . draw shade:** recursive summary of making the new bucolic range; cf. *Men*'s mandate from *Daphnis* that herders 'sprinkle ground . . . draw shadows over springs' (ecl. 5.40).

[21] **on the sly:** *tacit-,* implies something unspoken and unheard, which is an ironic way to describe getting access to another's speech, especially if we parse this as an emergent blend and try to imagine Theocritus' wry *Lykidas* in youth sneaking songs from Virgil's old bard.

just now: implies a nearly present moment, yet a moment when *Men* loved *Amaryllis* sounds like time prior (a prequel) to Virgil's first half-book. Cf. *Amaryllis* difficult love (ecl. 3.81), alternate love (ecl. 2.14, 52); regular and satisfying love of *Ti* (ecl. 1.5, 30); but untrue to her name, no glitter, because hidden from sight (idd. 3, 4).

587. [23–25] **Prequel to new myth in old bucolic range: erotic background in tradition** (3). Virgil very closely translates Theocritus; cf. GrBepos, hapless goatherd lover of *Amaryllis* leaving *Tityros* to mind his herd (id. 3.3–5).

road is short: hint of slight bucolic range—a prequel to Virgil's expanded range, where roads lead to city; cf. ecl. 9.1.

push . . . pushing: *ag-* (as in AGitate, AGenda, AGent), ordinary act of herding; cf. 'pushing anxious' (ecl. 1.13).

buck: *capr-,* 'leading male goat,' also known as a *tityros,* hence etymological irony here; cf. 'buck . . . himself' (ecl. 7.7).

Reckoning [17–25]. For alerted readers an intriguing blend of plots and characters distilled from previous eclogues and Theocritus—imagined as prior to events of the first half-book, thus a prequel. Virgil also uses *Lyc* to 'remember' fragments of *Men*'s singing that have struck readers as close to Theocritus. Such close 'memories' serve to represent time before the clash of mythic frames and force of Roman history in the first eclogue, which energized the first half-book and transposed the bucolic range of epos from Theocritean into Virgilian-Roman.

To make matters still more complex and layered, echoes of Lucretius pose further analogies: as godlike Epicurus freed Lucretius from fear, so a Roman god made 'repose' for *Ti* (ecl. 1.6), and now in retrospect *Men* is recalled as having made the whole Romanized bucolic range as a 'solace' or 'consoling' (ecll. 1–5): Virgil's resort to peculiar language betrays the cognitive stretch, promoting public myth over private pain, and calls for research beyond these presents.

588. [26–29] **Undigested political verse as prequel to integrated bucolic myth** (1: 3).
[26] **not quite yet made:** as if a draft, so prior to the dynamic synthesis of the first half-book; cf. 'unsettled songs' (ecl. 2.5).

589. [27–29] ***Moer* evokes the civic crisis mediated by the first half-book's new myth** (3).
[27] **Varus, your name:** cf. 'name of Varus' (ecl. 6.12).
if only Mantua survive: imagined as before the forced displacements represented by ecll. 9.4, 1.3–4.

Reckoning [26–29]. Virgil dismantles the synthesis of the first half-book and isolates its bucolic-georgic range through the voice of *Lyc.* He draws bucolic motifs from *Men*'s earlier song (19–20). He also evokes a state of erotic affairs imagined as prior to the roles of *Amaryllis* in other eclogues and like her role in Theocritus; called by Servius a 'word for word' translation from Theocritus, but Virgil has sharpened it and endowed it with rustic Latin style (Clausen, 274–75).

Next Virgil isolates (through vatic *Moer*) the political vector of the earlier synthesis. Again he uses *Varus* (ecl. 6.11–12) to represent the heroic-civic range detached from Caesaristic ideology and myth. Naming Varus, a general with local authority in the north, along with a 'squatter' on the property, Virgil withdraws from the ideological thrust of 'god' and 'godless soldier' (ecl. 1).

590. [30–50] **Rejecting vatic strain and two prequels to the first half-book's vatic myth** (7: 2, 5/2, 5).

591. [30–36] **Vatic ambition eschewed via reconfigured voice of Theocritean *Lykidas*** (7).
[30–31] **So that . . . so that:** two prayers for prosperity in the georgic and bucolic range, a priamel rising to muster song.

592. [32] **take up:** point of the priamel, climax strengthened by drawing down the by now familiar metaphor for starting off: cf. ecll. 8.21; 6.26; 5.10, 12; 4.12, 60; 3.58 and n. 306.
Me like you: posits an analogy between *Lyc* and *Moer.*
Pierians: the muses, not nymphs. Cf. 'Pierians' (ecl. 8.63); and GrBepos, 'I too am a rustling mouth of the Muses' (id. 7.37).
made: *fecere;* cf. 'god made this repose' (ecl. 1.6), which made Roman power the maker, sc., poet.
[33] **a poet:** sc., maker of song; cf. 'growing poet' *Thyr* (ecl. 7.25), 'poet like a god' (ecl. 5.45).
Me like you: repeats and thus emphasizes the analogy, giving greater force to the ensuing denial of similarity.
a bard: *vates.* Cf. bard-seer-wizard role of *Moer* (ecl. 8.95–99); and 'bard to be' boast by *Thyr* (ecl. 7.28, with notes to the bardic-vatic strain that constructed Caesarist mythology in the first half-book). Cf. also GrBepos, 'All call me the best of bards,' *ariston aoidon* (id. 7.37–38).
[34] **declare the grazers:** generic figures of the bucolic range, as in the boast by *Thyr* (ecl. 7.25); not called *Arcadians* here.
I don't give trust: modest, claims not to challenge urbane poets of higher range of epos. Cf. poetic restraint of *Cor* (ecl. 7.21–24); cf. also GrBepos, 'but I am slow to

credit . . . no match in song either for the great Sicelidas . . . or for Philetas' (id. 7.38–41).

593. [35] **songs worthy:** cf. ambition for songs in heroic style (ecll. 8.10, 4.52); and 'consul worthy' (ecl. 4.3). Cf. also LtEleg, 'songs I'd declare worthy of my mistress' (Cornelius Gallus 6–7); song worthy of the godlike philosopher Epicurus (Lucr. 5.1).

Cinna: cf. n. 48.

594. [36] **Varius:** cf. n. 48; and cf. his epos on Caesar's death, from which Virgil took and refined a simile (ecl. 8.85–89, n. 562).

Reckoning [30–36]. Virgil casts the plea by *Lyc* as a priamel, building through prayers with contrasting themes. In the dramatic situation, the promises seem tactless (sc., out of touch), since *Moer* on the road and dispossessed could not enjoy sweet honey and abundant milk.

Undercutting the plea for more song, Virgil adapts a passage in which Theocritus defined bucolic poetics as measured rather than ambitious—as approved by the emblematic *Lykidas.* Virgil makes his own *Lyc* reject the ambitious poetics associated with 'bard.' Virgil thus extends his series of confrontations between measure and ambition, dramatized in the match between *Thyr* and *Cor* (ecl. 7) and carried to extremes in the contrast between Arcadian verses and vatic spells (ecl. 8).

Virgil places the affirmation of measured poetics roughly at the center of the eclogue, inviting reference to the centers of the second eclogue (panpipe inherited from *Dam,* sc., homage to Theocritus as originator of bucolic tradition) and of the first eclogue (encounter with the *god* at Rome), which established Virgil's advantage with respect to the Theocritean and Hesiodic tradition defined by authorizing encounters—with *Lykidas* on a country road (id. 7) and with the *Muses* on Mount Helicon (*Theog.;* cf. n. 709).

595. [37–43] **Old bucolic (Theocritean) prequel to Virgil's Romanized bucolic range** (2, 5: 7). The voice of *Moer* configured as weakened and cagey, yet drawing multiple threads from the first half-book to evoke Theocritus' use of Homer in the bucolic range not yet transformed by Virgil's Romanizing myth (2: 5).

596. [37] **I'm pushing:** ordinary act of herding (cf. ecll. 9.24; 1.13 with n. 195), here the verb 'push' as cognitive metaphor for mind engaged in poetic work.

unroll: process of remembering song portrayed by metaphor from the process of unrolling a scroll to read a poetry book; cf. the developing hints of eclogues as parts of a book—bark inscribed (ecl. 5.13); page like garden plot (ecl. 6.12); verses like furrows across the plot (ecll. 5.2, 6.1, 7.19, 8.4); the promise to close (ecl. 8.11).

597. [38] **not unknown's the song:** metapoetic irony, given the density of threads drawn down from earlier in the book and from Theocritus. Cf. 'your song had Stimichon praised' as if the newest theme were the oldest (ecl. 5.55); cf. also GrBepos, 'desirable hymn' (id. 1.61).

598. [39–43] **Bit of *Moer*'s old song evokes *Cyclops* wooing: a prequel to this book, yet woven from its main threads** (5).

[39] **In here, Galatea, come:** cf. 'Out here' (ecl. 7.6); 'Out here, come' (ecl. 2.45, with

reference to the Homeric *Sirens'* seductive appeal); *Galatea* (ecll. 7.37; 3.64, 72; 1.30, 31). Cf. also GrBepos, "O gleaming Galateia, . . . come to me" (id. 11.19, 42)—the bumptious *Cyclops* to the elusive sea nymph; but also herdsmen competing in praise of place (id. 5.44, 51, 55).

play: cf. 'play' a defining process of the bucolic range (ecll. 7.17; 6.1, 28; 1.10).

599. [39, 40, 41, 43] **here . . . Here . . . here . . . here:** adverb representing place repeated to create the image of specific location; repetitive locution (anaphora) emphasizes and amplifies metaphoric fantasy of elocution as real location. Cf. similar locution ≈ location metaphors at crucial junctures of positing, amplifying, revisiting, and revising the bucolic range (ecll. 8.67; 7.12, 24; 5.3; 3.5, 12; 1.14, 42, 51, 79; cf. ecll. 9.60, 61, 62 and 10.42, 43); but also the boast of a hot, smoky hearth, defying winter cold (ecl. 7.49–51). Cf. also GrBepos, 'here' of spots apt for singing (idd. 1.12; 5.32, 45).

[40] **spring:** cf. season of birth in full bucolic-georgic nature (ecl. 3.56–57), but actually named in simile (ecl. 10.74).

purple: cf. 'purple narcissus' (ecl. 5.38).

varying: cf. 'hues' of wool in Golden Age (ecl. 4.42).

ground pours flowers: cf. in the Golden Age, 'earth will pour gifts' (ecl. 4.19–21) and 'cradles flowers' (ecl. 4.23); 'flowers and ground-growing berries' (ecl. 3.92); 'narcissus and flower of dill' (ecl. 2.48); 'willow flower' (ecl. 1.54).

600. [41] **around the streams:** cf. 'here among familiar streams' (ecl. 1.51).

gleaming: *candid-*, attractive light; cf. ecll. 7.38; 6.75; 2.16, 46; 1.28, the first the least sensuous—hoary beard of aging *Ti.*

poplar: cf. 'poplar' of *Hercules* (ecl. 7.61) and 'along streams' (ecl. 7.66).

looms above: verb used nowhere else in this book but foreboding in *Aen.*

601. [42] **a bower:** emblematic: cf. where *Silenus* drank, slept, sang (ecl. 6.13); preferred to 'shade' as place for song by the pushy, vatic *Mop* (ecl. 5.6, 19); lost to *Mel* as the ideal place to sing (ecl. 1.75).

limber: *lent-*, again one of Virgil's defining qualities for his bucolic range; cf. ecll. 7.48, n. 522; 5.16, 31; 3.38, 83; 1.4, 25, n. 204; and 10.40.

vines: at the georgic fringes of the bucolic range. Cf. 'vines' (ecll. 7.57, 61; 5.32; 3.11, 38); 'half-pruned,' sc., half thought through (ecl. 2.70, regular georgic work, cognitive enterprise, as opposed to deranged love); 'vines set in ordered rank' (ecl. 1.73, lost georgic work); cf. also ecl. 10.40.

weave: rural craft standing by analogy for poetic work. Cf. 'finish weaving' (ecl. 2.72); 'weave before, fringe, edge' riverbank with reeds (ecll. 7.12; 10.71; and n. 17); cf. also GrBepos, trees weaving shade (id. 7.7–8).

shade for parasols: *umbracul-*, 'a means for making shade,' so *umbrella* 'little shade.' Some ancient critics accused Virgil of making up the word, which apparently they found too mannered, but a contemporary of Servius', Macrobius, came to Virgil's defense by citing examples from prose to describe man-made or natural screens against the sun (*Saturnalia* 6.4.8); cf. 'shade' as another defining motif of the bucolic range (ecll. 9.20; 8.14; 7.10, 46, 58; 5.5, 40, 70; 2.8, 67; 1.4, 83: cf. ecll. 2.3; 10.75, 76).

602. **Reckoning** [37–43]. As with the fragments for *Men,* Virgil lovingly makes another version of the bucolic range imagined as if prior to and independent of the explosive synthesis with Roman power effected in the first eclogue. The situation might fit a young *Ti* making his mistaken pitch to *Galatea,* who would prove a wasting love (ecl. 1.30–35), while behind it lies Theocritus—his *Cyclops* wooing *Galateia* from the sea (id. 11) and his herdsmen each praising his own place for singing (id. 5). The good La Cerda argues in detail how Virgil improved on Theocritus in choice and progressive arrangement of motifs. At the climax, Virgil stretches to 'shade for parasols,' a technical and prosaic term that jarred some ancient readers and must be an example of Virgil's 'straining style' (*cacozelia,* if not *catachresis,* nn. 26–30; cf. ecl. 9.18 for another styleme forced).

To compose this idealizing version of the bucolic range, Virgil draws key motifs from defining moments in the book, some of which he will redeploy to construct his full version of Arcadia (ecl. 10). The density of familiar motifs confers an ironic edge, since he locates this hyperbucolic springtime in a context characterized by motifs of wintry displacement.

603. [44–50] ***Lyc* used for prequel to Virgil's new mythic frame (ecll. 1–5): Caesaristic myth not yet linked to *Daphnis*** (2: 5). Again one of Virgil's mind-stretching blends.

[44] **one clear night:** cf. GrEpos, 'in the pure night' (Arat. 323; cf. ecl. 3.39, 3.60 and n).

[45] **counting . . . words:** cf. 'marked in measuring' (ecl. 5.14).

604. [46–50] **Old song of *Moer* remembered by *Lyc*** (5).

[46] **Daphnis:** here a georgic worker, farmer; cf. the buildup and deconstruction of the *Daphnis* figure, from implicit identity with *Ti* as new bucolic hero (ecl. 1) to a distinguished figure in the background (ecll. 2, 3), to the Caesaristic god (ecl. 5), then drawn down to figure as a bucolic focus (ecl. 7), then to the object of desire drawn down by spells from the city (sc., highest range, ecl. 8), so now redrawn to figure as a georgic observer of Caesar's star. The emergent blend of the fifth eclogue thus gets quite undone, freeing the *Daphnis* figure for recycling into an unpolitical version of the bucolic range, for which stay tuned.

signs that rose before: cf. signs that 'described times to reap' (ecl. 3.41).

605. [47] **forth has marched:** 'Evening . . . marched forth' (ecl. 6.86): cf. GrEpos, 'stars stepped forth' (*Il.* 10.252), remarked by La Cerda.

Dionean Caesar's star: capsule reference to the basic pretense of Caesaristic myth: *Dione* (with *Jove*) produced *Venus,* who (with the Trojan prince *Anchises*) produced *Aeneas,* the supposititious ancestor of the Julian clan, including Julius Caesar and his sister's great-nephew, the Caesar by adoption from the Octavian clan who figures behind the first half-book.

606. [48] **croplands . . . harvests:** cf. abundant farms at peace under the power of the new god, an example in a focal priamel, where *Daphnis* ≈ Caesar (ecl. 5.33); 'croplands' taken by the 'godless soldier' in the revolution engineered by Caesar Octavian (ecl. 1.71).

delight in: sc., 'get satisfied by'; cf. ecll. 8.75, 6.29, 3.88.

harvests: cf. ecl. 3.77, 80.

607. [49] **slopes:** sc., vineyards; cf. ecll. 9.7, 7.58.
grapes: *uva-,* the climax to the priamel (cf. ecl. 5.32), likewise 'crop lands' (ecll. 9.48, 4.29, 10.36).
draw: again that basic verb in bucolic work and thought; cf. 'draw' (ecl. 9.1, 8, 19).
hue: *color-;* cf. ecll. 8.73, 77; 4.42; 2.17.

608. [50] **Graft . . . pear trees:** unlike 'graft now your pears,' which was sarcastic, because *Mel* was portrayed as exiled (ecl. 1.73).
will pluck: *Mel*'s exiled goats will not pluck clover (ecl. 1.78); plucking and weaving flowers (ecl. 2.47).
fruit: as at (by analogy) ecll. 7.54; 2.53; 1.37, 80.

Reckoning [44–50]. Drawing the *Daphnis* figure down yet further from identification with a new Roman god, Virgil reduces it to humble georgic status in a countryside portrayed as not yet disturbed by the ruin of the Roman Republican frame that he dramatized in the story of *Mel* (ecl. 1). Thematic threads tie this vatic vision to those of the fourth and fifth eclogues. Ironic is the image of georgic prosperity evoked in fragmentary song recalled with effort by a singer depicted as displaced from the bucolic range. The whole vignette constitutes a prequel to the emergent blend of the first half-book. Here Virgil represents the *Daphnis* figure as a generic georgic worker in a landscape not yet disrupted by revolutionary force. Similarly, Virgil transferred old bucolic 'sweetness' (id. 1.1) to a Roman georgic value, 'lands sweet to plow' (ecl. 1.3).

609. [51–67] ***Moer* despairs of more song, but *Lyc,* lacking tact, insists** (5/10). Virgil adds motifs of mortality—pathos of aging—to seal closure of his vatic strain. To *Lyc* he assigns a tissue of thematic threads that earlier in the book favored song but that here and now clash with the situation described as inimicable to song, in effect completing the deconstruction and farewell.

610. [51–55] ***Moer* replies to confidence with dismissal** (5).
[51] **all things:** further reduction of 'all' and shift to health and cognitive function; cf. ecl. 9.5, with note on variants of 'all.' Cf. also SocMem, a proverbial saying (La Cerda; on proverbs in mime, n. 75); LtEpos, 'All we see as if flow away in lengthy time [*aeuo*]' (Lucr. 2.68); ecl. 10.43 'time itself' [*aeuo*]; and GrEpigr, 'Time carries all away' (Plato *Anth. Pal.* 9.51).

611. [54] **wolves got to look . . . first:** superstition, world of magic and vatic lore: cf. 'wolves' and *Moer* as wizard (ecl. 8.95–99); cf. also GrBepos, 'Won't you speak? Did you see a wolf?' (id. 14.22: pun, since the girl's new lover was called 'Wolf').

612. [55] **Menalcas:** another hint that Virgil has not quite finished with this figure of development and continuity in his book and in his mind.

613. [56–65] ***Lyc* urges singing despite the unsuitable situation** (7/3).

614. [56] **causes:** cf. 'cause for seeing Rome?' (ecl. 1.26); and LtEpos, 'citing many causes you delay' (Lucr. 2.398).
our loves: sc., for songs: cf. 'our love' the Libethrid nymphs (ecl. 7.21); but 'loves' for beloved (ecl. 3.109).

615. [57] **all flat . . . plain lies still . . . and all:** leaving behind the traditional heights and waters of bucolic placement, trudging across territory where farmers strip leaves from shade; 'all' repeated in further variation and reduction of an indicative motif (cf. ecl. 9.51, 5); not the hilly contours of ideal places for song (ecll. 9.7–9; 2.5; 1.46–58, 76). Cf. GrBepos, 'still is the sea, still are the winds' (id. 2.38).

616. [58] **breezes from their windy noise:** cf. 'sing to breezes' (ecl. 1.56); 'stirring breezes' (ecl. 5.5). Cf. also LtEpos, 'wind raged with threatening noise' (Lucr. 1.276).

617. [59–60] **From . . . here . . . mid-road:** 'hence,' adverb of place, often used in cognitive metaphor to signal motion in mind, as if thoughts were places and thinking a kind of move through space (sc., locution ≈ location); cf. 'hence, from here' (ecll. 6.41; 5.43; 4.37; 3.93; 1.38, 53, 56, 64; also review 'here' with note, ecl. 9.40–41).

Bianor's sepulcher: name of a hero identified by old commentary with a son of *Manto,* hence a grandson of her father, the seer *Tiresias,* and a half-brother of the seer *Mop* (ecl. 5; cf. traces of Euphorion via Gallus in ecll. 3 and 6). Cf. 'souls from sepulchers' raised by the magic of *Moer* (ecl. 8.98), but also the monument for *Daphnis* (ecl. 5.43–45); cf. also GrBepos, 'not yet mid-way . . . not yet the marker of Brasilas'—locating meeting with *Lykidas* (id. 7.10–11).

618. [60–61] **Here . . . field hands strip thick leafage:** cf. 'field hands will vow' (ecl. 5.80).

thick: cf. ecll. 2.3, 1.14.

leafage: cf. ecl. 1.80; 'leafer' by metonymy for one who cuts leaves whether for ensilage or bedding, ecl. 1.56; cf. ecll. 3.57, 2.70, 10.30.

619. [62] **Here put down . . . kids:** cf. 'these kids to him' (ecl. 9.6).

620. [64] **chanting . . . (the road hurts less):** cf. 'evil contact hurt' (ecl. 1.51, with note on the rare verb); cf. also GrBepos, 'but herd, for we share the day and the road' (id. 7.35–36: cheery challenge to *Lykidas* to sing).

621. [66–67] **Moeris** hushes **Lycidas** for now but opens a possibility of further song (2).

622. [66] **Boy, cease from more:** weary vatic voice squelches energy for the moment, yet hints at possible conditions for more; analogous to vatic old *Men* quieting the pushy *Mop* ('cease from more') when they get from the shade to the bower (ecl. 5.19). How that situation relates to this merits reflection.

[67] **songs . . . Menalcas:** hint of further song and even return by *Men,* but urgent questions arise as to time and place, since the Italo-Theocritean bucolic range has just now been so thoroughly left behind and lost.

Reckoning [51–67]. Virgil uses the motifs of age and forgetfulness to complete the closure of his vatic strain. To open it, he had used age to very different effect, when he made the hoary hairs of *Ti* imply the long age of bucolic tradition about to get a new start through forceful synthesis—hurtful yet energizing and renewing—in the emergent blend with Rome.

Reinforcing the closure of that Italo-bucolic venture, he makes *Lyc* boast of features incompatible with bucolic song as it flourished in previous eclogues—the looming tomb, the stillness and flatness, allowing for no echoes, the stripped shade, the threatening rain. Yet if we think of *Lyc* as a representative figure from Theocritus imported and related with irony to Virgil's bucolic venture, we could

recall that a hero's tomb marked the road of a productive encounter in Theocritus, so that it becomes a clue to the disconnect between Theocritus' affirmation of bucolic worth (id. 7) and Virgil's deconstructive program here as he readies his move beyond both Theocritus (Sicilian and Italian) and his own Romanizing (Italian and Sicilian) version of a bucolic range.

623. [1–8] **Framer sets stage for return to old Arcadia with new force—sc., 'as before, but more'** (8).

624. [1–3] **Appeal to *Arethusa* to get songs for *Gallus* to get read by his beloved *Lycoris*** (3).

[1] **This last:** sc., final, cf. 'last' for extreme histrionic effects, until now used in the book only at ecl. 8.20, 44, 60; cf. GrEpigr, 'last turn,' sc., of the scroll seen metaphorically as a chariot race (Meleager 129.1 Gow-Page = *AP* 12.257).

chore: *labor,* a word not in other eclogues (cf. ecl. 10.64) but often used for farm toil *(Ge.)* and the travail of travel and battle *(Aen.).* Cf. the toil implied by the verb 'work' for poetry (ecll. 6.8, 82; 1.2), contrasted with 'play' (ecll. 7.17; 6.1, 27; 1.10); and GrEpigr, 'toil of poets herded into one' (Meleager 129.4 Gow-Page = *AP* 12.257), 'into one' (ecl. 7.2 and n). Cf. also GrBepos, 'worked up this song . . . on the hill' (id. 7.51); 'the hill worked up about *Daphnis* wasting in love' (id. 7.74); 'cicadas at work' (id. 7.139); 'from love they vainly toil in shifts (amoibadis),' on the marvelous cup of *Thyr* (id. 1.33–38).

Arethusa: nymph born in Arcadia but later, to escape from rape, exiled to Syracuse, Sicily, home of Theocritus. Cf. Syracusan, sc., Theocritean, verse (ecl. 6.1); and GrBepos, 'Goodbye Arethoisa and Sicilian streams,' last farewell by *Daphnis* before calling *Pan* from Arcadia to take back the pipe (id. 1.117–18).

concede to me: cf. 'concede me' (ecl. 7.21); 'would Iollas concede' (ecl. 2.57).

625. [2] **a few:** suggests the poetics of slightness; cf. 'meager oat' (ecl. 1.2) and 'meager reed' (ecl. 6.8).

for my Gallus: sc., mutual love between poets who share songs. Cf. ecl. 5.85–90; GrEpigr, poetic garland honoring friend (Meleager 129.5–6 Gow-Page = *AP* 12.257); and GrBepos, poets exchanging songs (idd. 6.42–46; 7).

Lycoris: fictive name for woman addressed by Cornelius Gallus in elegies, it contains Greek root *lyk-,* 'wolf.' Cf. *Lycisca,* 'Wolfie barked' (ecl. 3.18); and *Lyc* (e.g., ecl. 9.2). *Lyc-* may recall an epithet of *Apollo, Lycoreus* (Callim. *Hymn* 2.19), thus set a fashion for pseudonyms of mistresses in Roman elegy—Propertius' *Cynthia* from *Cynthius,* sc., *Apollo* (cf. ecl. 6.3) and Tibullus *Delia* from Delos, island of birth for *Apollo* and *Diana* (cf. ecll. 7.29, 3.67). Cf. SocMem, 'wolf' (*lupa* in Latin) linked to Arcadian legend, the wolf shrine of *Pan* on the Palatine hill—Lupercal—along with resonance in the Roman street, where 'wolf' *(lupa)* metaphorically means 'woman for hire' (*meretrix;* cf. ecl. 6.26), apt for an actress in mime whose liaisons kept public eyebrows raised. Her stage name, *Cytheris,* suggests *Venus* (born on the island of Cythera), and her common name was Volumnia ('rolling'; cf. 'volumn,' a book scroll).

herself: sc., even she, but '-self' in the book often suggests spontaneous sympathy and

action by nature for something human, e.g., in ecll. 5.62–63, n. 411; and 1.39; so here '-self' hints that song in bucolic guise might be more persuasive than elegy.

would pick: sc., 'pick to read'; cf. ecl. 2.18. Reading meant mouthing with the lips, but for an actress it would entail reciting in the theater. Servius reported gossip that she performed the sixth eclogue and titilated Cicero, despite her erotic link to his deadly foe, Marc Antony—an emergent blend that seems too good to be factual, although ringing true to the times (cf. nn. 435, 436). Cf. 'if anyone taken by love reads' (ecl. 6.10); 'pick and read' (ecl. 4.26); and cf. LtEleg, 'pick to read temples richer by your trophies' (Gallus 2.4–5).

626. [3] **songs . . . declared:** the further singing foreshadowed during flight from the Italic setting (ecl. 9.67); cf. 'declare songs worthy' (ecl. 9.35–36), echoing LtEleg, 'declare songs worthy of my mistress' (Gallus 2.6–7).

declared: assertive speech with programmatic force, as before but if anything by now more so (ecll. 9.4, 13, 34, 36; 8.5, 8 [cf. 4.54], 63, 77; 6.5, 7, 68, 72; 5.2, 55; 4.46, 54 [cf. 8.8]; 3.1, 31, 55, 59, 104, 106; 2.38, 39; 1.19, n. 200).

who'd not give: rhetorical question implying 'no one'; cf. GrEpos, 'Who would not sing easily of Phoebus' (Callim. *Hymn* 2.31).

Reckoning [1–3]. With 'last chore' Virgil makes good on his earlier promise to end the book and leave the bucolic range (ecl. 8.6–13). As he goes, he evokes Theocritus' mythic frame only to revise it. Theocritus closed his opening idyll with a farewell by the bucolic hero *Daphnis* to *Arethoisa* and other Sicilian waters. Virgil opens his closing eclogue by greeting the nymph afresh in a voice as near as any fiction can be to the poet's own and by imposing the elegiac lover *Gallus* as a Roman version of *Daphnis,* thus replacing Theocritus' bucolic hero.

The urge to declare songs for *Gallus* reenacts the bucolic and epigrammatic tradition of love between poets. However, the declared aim to make songs such that the elegist's mistress would read goes a step beyond: it hints that bucolic song might move her as elegy could not. Thus it implies a competition between literary genres—love elegy and bucolic epos.

627. [4–6] **Plea to *Arethusa* to transfer troubled *Loves* of *Gallus* into the bucolic range** (3). A not so subtle hint (warning? reminder? prequel!) that the theme of 'troubled loves' concerns not only the elegiac poet but the nymph herself.

So that to you . . . , when you . . . , take up: cf. the formula of conditional threat and plea, 'so that not . . . , take up' (ecl. 9.30–32); and GrBepos, 'if . . . , if . . .' (id. 7.103–14)—such offers take the form of short priamels building the plea by means of successive analogies (cf. n. 396).

[4] **when you [sc., will] slip beneath Sicanian surge:** sc., at that future moment when *Arethusa* will flee Arcadia to avoid rape and will flow under the 'surge,' sc., of the waves, near Sicania, i.e., Sicily, where Theocritus will make his *Daphnis,* dying, bid her farewell.

628. [5] **Doris:** a daughter of *Ocean* and the wife of *Nereus* (*Theog.* 241), hence mother of watery daughters—another *Doris, Thetis* (*Achilles'* mother) and *Galateia* (ecl. 7.37)—and here by metonymy standing for the sea off Sicily, which had been settled

by Dorian Greeks, also hinting at the Doric dialect of Theocritus. Cf. GrBepos, 'Dorian water' to mourn the Dorian *Orpheus*—bucolic poet Bion (anonymous *Lament for Bion* 18); cf. also, by metonymy for the sea, *Thetis* (ecl. 4.36) and *Nereus* (ecl. 6.35); and cf. LtEpos, *Amphitrite* for the sea (Catull. 64).

mingle in: cf. GrBepos, water, sc., fresh, of river Alpheus, traveling under the Dorian Sea from Arcadia, in northwestern Greece, to mix with the freshwater spring *Arethoisa* in Sicily, does not mix with the waters, sc., salt, of the sea (Moschus *Apospas.* 3 Gow). Mixing, of course, is metaphoric for the sexual union that Alpheus urged and *Arethusa* fled.

629. [6] **take up:** point of the priamel-prayer, a final, emphatic use of a familiar metaphor to state the climactic program of the book; cf. 'Take up' (ecll. 8.21 and refrains; 6.26; 5.10, 12; 4.12, 60; 3.58 and n).

frantic loves: sc., his elegiac verse called *Loves.* Cf. 'loves of grazers' emblematic of bucolic tradition (ecl. 8.23); and *Gallus* 'ranging' (sc., driven by love) below Mount Helicon (ecl. 6.64). Cf. also LtEleg, '<songs> gloomy because of your mischief, Lycoris' (Gallus 2.1).

Reckoning [4–6]. Virgil revises and posits a new source for bucolic tradition: Theocritus and Moschus had located *Arethoisa* in Sicily; Moschus brought *Alpheus* to her there. Virgil writes that she *will* flow to Sicily from her Arcadian home. He asks her before her coming flight to help retail the 'frantic loves' of elegy in bucolic guise. In a mind-bending cognitive stretch, Virgil casts his contemporary Roman elegist as a prequel—ominous hint—to *Arethusa*'s own erotic stir.

Strong inference: Virgil wants us to imagine his poem taking place, not in Sicily, but in Arcadia, and at a point on the scale of mythic time before Theocritus made *Daphnis,* dying, bid the nymph good-bye in Sicily and summon *Pan* to Sicily from Arcadia to take back the panpipe. Virgil thus claims double advantage with regard to Theocritus: not only in place—the original Arcadia of *Pan,* not the secondary and derivative Sicily—but also in time—prior to the nymph's escape, hence prior to her Sicilian presence in the first idyll.

630. [7–8] **Gamy goats and echoing woods weave this eclogue into the fabric of the book** (2).

[7] **snub-nosed nanny goats:** *simae,* so Virgil relates this Framer to previous goatherd figures: *Moer* (ecl. 9.6); *Damon* (ecl. 8.33); *Mel* and *Cor* (ecl. 7.3, 7–9); *Dam* and *Ti, Men* (ecl. 3.34, 96–97); *Cor* (ecl. 2.30, 64); *Mel* (ecl. 1.12, 74). Cf. LtTrag, 'gamy snub nosed flock' (Livius Andronicus, tragic frag. 3); and GrBepos, 'snub nosed *(simai)* goats' (id. [8].50).

shearing: metaphor from human work to animal life; cf. metaphor from work to personal care (shaving, ecl. 1.28).

tender: vulnerable, easy to cut; cf. 'tender lamb' (ecl. 1.8) and still innocent earth (ecl. 6.34).

shrubs: *uirgult-,* pathless thickets, virgin copse of laurel or hazel to be harvested for weaving if not cleared for planting, so crackling with fire *(Ge.* and *Aen.);* cf. 'thick hazels' (ecl. 1.14) and laurels (ecll. 6.83, 3.63).

631. [8] **unhearing ears we don't:** cf. nature captivated by song (ecl. 8.1–5); nature jiving to singing and gods unwilling to have it stop (ecl. 6.27–28, 84–86); nature echoing good news of *Daphnis* deified (ecl. 5.62–64); from my lips to gods' ears (ecl. 3.73); teaching woods to echo (1.5). Cf. also GrBepos, fame of songs to throne of *Zeus* (id. 7.93).

woods echo back to it all: cf. 'all' in its varying ranges (ecl. 9.5, 51, 57 and nn); response and respond (ecl. 7.5); echo (ecll. 1.5 and n, 44; 7.13 and n); also 'woods' an indicative motif of the bucolic range (ecl. 1.5 and n).

Reckoning [7–8]. Inviting us to look back yet again and take stock of the system developed in the book, Virgil links his final framing voice with the recursive goats and echoing woods that have interwoven successive eclogues in their turns.

632. [9–69] ***Arethusa* reports how her fellow *Arcadians* got an obstreperous guest** (61).

[9–30] **Arcadia ('as before, but more'): its appeal to Gallus** (22). Through the imagined eyes of the nymph, Virgil cooks up a patchwork Arcadia (an emergent blend) to replace Theocritean Sicily as the originary site of bucolic song and to frame his new Roman version of the old bucolic hero's bout with love.

633. [9–12] **Nymphs not there for *Gallus* in his new role as bucolic hero dying of love** (4). The reproachful appeal to absent nymphs becomes particularly apt if imagined as launched by *Arethusa* herself, the nymph speaking from her home territory and reproving other nymphs for absence from other sites of mythic song; the apostrophe amplifies and refocuses the appeal by *Thyr* to Sicilian nymphs (id. 1).

[9] **What groves:** *nemor-;* cf. ecll. 8.22, 86; 7.59; 6.11; 10.73.

what glens: cf. 'glens of groves' where Pasiphaë would hunt her bull (ecl. 6.72) and 'glens' (ecl. 10.57).

girls: familiar address, sisterly, a hint spelled out, as if glossed by *Nymphs of Springs,* identifying the mythic class that includes Arethusa; *Naïads.* Cf. *Aegle* (ecl. 6.21) and *Naïs* (ecl. 2.46); cf. also GrBepos, 'Where were you nymphs while *Daphnis* was wasting away?' (id. 1.66–69).

634. [10] **was dying:** *peri-,* sc., 'going all the way through to the end of his life conceived metaphorically as a journey,' i.e., perishing. Cf. LtLyr, 'perish in love' (Catull. 45.5); and GrBepos, *Daphnis* dying because he rejects (id. i.66) or fails to win love (id. 7.76).

unworthy love: that caused tragic suicide (ecl. 8.18); yet a reader 'taken by love' would make song fill a whole grove (ecl. 6.10). Cf. *Gallus* ranging (sc., writing love elegy) along Permessus River below Aonia's hills (ecl. 6.64–73); cf. also LtEleg, bitter love typical of elegiac code—"<songs> gloomy because of your nastiness, Lycoris" (Gallus 2.1).

635. [11–12] **hanging out . . . lingering baths:** *mor-,* 'delay,' expanded recalling the delight in bathing in Helicon's springs by Hesiod's *Muses* (*Theog.* 2–9).

Parnassus: mountain rising above *Apollo*'s oracle at Delphi (western Greece), site of the poetic spring called Castalian.

Pindus: mountain in Thessaly (northern Greece), source of river Peneus; cf. GrBepos,

'Where were you nymphs while *Daphnis* was wasting away? By Peneus' glens below Pindus? You weren't by Sicilian waters, where he was dying' (id. 1.66–69).

636. [12] **Aonia:** the region of Mount Helicon, where Virgil located *Gallus* at two levels: lower for love elegy and higher for etiological epos (ecl. 6.64–73, n. 476).

Aganippe: a spring on Mount Helicon and the source of the river Permessus, where Gallus wandered (ecl. 6.64) and Hesiod's *Muses* bathed (*Theog.* 3–9).

Reckoning [9–12]. Virgil shifts from the mythic frame of *Thyr*'s song to draw on its opening salvo, which merely wondered whether *Sicilian nymphs* had wandered off to northern Greece, since they weren't in Sicily to rescue *Daphnis.* Virgil makes his Arethusa call on fellow *Nymphs of Springs* ('Naïad girls') and describe them as absent from such key literary sites as *Apollo*'s Parnassus, the *Muses*' Pindus, and Helicon's poetic waters. Their absence signals a change from the poetic status assigned *Gallus* earlier in the book, where he was saved from errant elegiac love by the *Muses* and *Linus* authorizing etiological epos on Helicon (ecl. 6.64–73). Now Virgil reverts his *Gallus* to elegy and translates it into bucolic epos, making the elegiac lover into a Roman version of old bucolic *Daphnis* fated to die but imagined now as beholden to Arethusa, and not to other *Nymphs of Springs.* Cf. Van Sickle, *Design,* 191–92.

637. [13–18] **Arcadian nature mourns elegiac lover enrolled at mid-bucolic range** (3/3). Virgil makes *Gallus* into a shepherd dying for love supplanting Theocritus' dying cowherd *Daphnis.*

[13] **laurels . . . tamarisks:** two plants that Virgil has made emblematic of the bucolic range and that in closing he transplants to authenticate his new Arcadian landscape: 'laurel' (ecll. 8.13, 83; 7.62, 64; 6.83; 3.63; 2.54) and 'tamarisk' (ecll. 8.54; 6.10; 4.2, with note to prior epos, Theocritus and Homer).

638. [14] **lying sprawled:** like drunken *Silenus* and his wreaths (ecl. 6.14, 16; cf. ecl. 10.40); unlike the previous image of *Gallus,* who was depicted as erect, ranging and climbing the hill, drawn by the *Muse* to rise from love elegy to etiological epos (ecl. 6.64–73).

beneath a lonely crag: recalls 'crag' marking picturesque landscape (ecll. 6.29; 5.63; 1.56, 76; cf. ecl. 10.58). Cf. LtEpos, 'beneath a lonely crag' (Catull. 64.154); LtLyr, 'Thespian [sc., Heliconian] crag's caves that cooling Aganippe waters' (Catull. 61.27–30); and LtEleg, 'Sicilian crag,' sc., Mount Etna (Catull. 68.53).

bewept: nature mourned absent *Ti* (ecl. 1.36–39), while mountains rejoiced at the apotheosis of *Daphnis* (ecl. 5.62–64); cf. GrBepos, wild and tame nature mourning *Daphnis* as he was dying (id. 1.71–75), 'hill got worked up and oaks grieved' (id. 7.74–75).

639. [15] **Mad Mountain, Mount Wolf:** root meanings of names for mountains Maenalus and Lycaeus, which are geographical hallmarks of Arcadia: cf. Mount Mad with talkative pines, with pipe invented by *Pan* (ecl. 8.22); cf. also GrBepos, *Daphnis* summoning *Pan* to come from *Mainolos* and *Lykaios* to Sicily to take back the pipe, sc., which *Pan* invented (id. 1.123–25).

640. [16] **sheep:** Virgil casts *Gallus* as a shepherd—mid-bucolic, downgraded from

high-bucolic oxherd (*Daphnis* and *Ti*[1], ecl. 1.9) but like *Ti*[2] reduced to shepherd (ecl. 6.5).

not ashamed of them: ironical, as if elegy were somehow superior to bucolic matter; cf. play with the idea of humble bucolic for a haughty boy, 'no shame' to rub lip with reed (ecl. 2.34).

641. [17] **godlike poet:** *divin-,* so, too, *Mop* (ecl. 5.45); 'poet' *Thyr* too (ecl. 7.25); 'godlike song' of *Muses* authorizing etiological epos of *Gallus* (ecl. 6.68).

642. [18] **well formed:** indicative value (georgic-bucolic eye for attractive shape)—established by Virgil at defining moments in the book; cf. ecll. 7.38, 55, 62, 67; 5.44, 86, 90; 4.57; 3.57, 79; 2.1, 17, 45; 1.5 and n.

Adonis grazed . . . sheep: cf. *Amphion* called stock (ecl. 2.23); *Paris* dwelling in woods (ecl. 2.60–61); cf. also GrBepos, *Adonis* herding sheep and hunting (id. 1.109); 'Adonis grazes sheep on hills' (id. 3.46).

Reckoning [13–18]. Working up the emergent blend that will become the literary Arcadia, Virgil first draws in plants—tamarisk and laurel—that he has made significant in the book. To the basic blend he adds two mountains that also in Theocritus stood for the homeland of *Pan.* Virgil makes this newly contrived landscape emote for his new version of *Daphnis* dying, even as he had mountains emote for *Daphnis* deified (ecl. 5) and woods for absent *Ti* (ecl. 1). In this he follows and upstages Theocritus, who made nature emote for *Daphnis* dying (idd. 1, 7).

Virgil positions his Roman *Daphnis* beneath a feature that in the book has defined spectacular landscapes—'crag' *(rupes,* which suggests a jutting rock, broken off—*rup-, rump-),* which renders select places more vast and picturesque.

In keeping with the restrictive measure set for the second half-book, starting with *Ti* reduced to shepherding (ecl. 6.1–8) and then defeat for the would-be vatic shepherd *Thyr* (ecl. 7.3), Virgil draws this final version of *Daphnis* down to the middle rank of shepherd, not without honorable tradition, to be sure (*Thyr,* id. 1.7), and Hesiod herding sheep on Helicon.

Once again Virgil offers a comparison between the bucolic present and mythic herdsmen, and once again the comparison provokes an ironic undertow: *Paris* in woods provoked the Trojan War (ecl. 2), *Amphion* used a bull to maim and kill a queen (ecl. 2); *Adonis* got killed by a boar while hunting, causing grief to his lover, *Aphrodite,* to which Theocritus made *Daphnis* allude in a sarcastic taunt (id. 1.109–10).

643. [19–30] **Autopsy before inquest: *Arcadians* ask why Gallus dies** (12: 5-2-5). Queries about the cause of death foreshadow failure to get poetic medicine to cure love: cf. GrBepos, *Hermes, grazers, Priapus,* and *Aphrodite* coming to interrogate if not taunt the dying *Daphnis*—his reply with taunts only to *Aphrodite* (id. 1.77–113).

[19] **shephearde:** archaic English spelling, where Virgil used archaic or dialectal Latin.

swineherds: pigs not among Theocritus' animals, which in order from lowest were goats, sheep, and cattle; cf. GrEpos, swineherd *Eumaios* loyal to returned *Odysseus,* unlike treacherous goatherd *Melanthios* (Hom. *Od.* 17–19).

644. [20] **winter acorns:** the season implies closure both for the year and by analogy for

the book; 'acorns' food of the legendary old-time *Arcadians* (n. 740) and also used in Virgil's northern Italy to feed pigs.

Menalcas: the defining figure for the book's first half here is retrieved and revised to seal the book's close—the return hinted earlier (ecl. 9.67); cf. GrBepos, *Menalkas* roasting beech nuts (id. [9].15–21).

645. [21] **Where from that love:** as if bucolic poetry needs to be reminded of the cause of elegiac poetry.

646. [22] **why get crazy:** failure to understand the force of love sounds ironic coming from *Apollo:* cf. the god's erotic pain and frustration (ecl. 6.82–83); 'crazy' (ecll. 9.43, 3.36); and 'mindlessness' of *Cor* (ecl. 2.69).

Your concern, Lycoris: *tua cura, Lycoris.* Cf. 'throaty pigeons, your concern,' where *tua cura* echoed cooing doves and perhaps elegies of Gallus (Clausen, 300, citing O. Skutsch). Cf. also GrBepos, 'seeking you, a girl [*tu kora*] gets carried by her feet among all the springs and groves' (id. 1.82–85, 'carried by feet'; cf. ecl. 9.1, 'feet'); the Greek *tu kora* reechoes in Latin *tua cura,* which reechoes in the name *Lycoris.*

647. [24] **Silvanus . . . farmfield honor:** Italic god of woods *(siluae)* adorned with a georgic badge: cf. 'farmfield' (ecll. 6.8, 1.10) and 'honor' (ecll. 5.78, 4.48, 2.53); 'Silenus' (ecl. 6.14) and 'fauns' (ecl. 6.27).

[25] **brandishing big lilies:** cf. 'full grown' (ecl. 5.36) and 'lilies' (ecl. 2.45)—a miracle of summer flowers in a winter landscape; cf. also LtEpos, 'Pan brandishing piney veils of his half-wild head' (Lucr. 4.586), echoed by ecl. 1.2, with its hint of the myth of *Pan.*

648. [26–30] ***Pan* present and seen: his counsel of despair** (5).

[26] **Arcadia's god:** cf. emphasis on Arcadia as home to *Pan* (ecll. 8.22–24; 4.58–59).

[27] **blushing with blood-like elder berries:** cf. 'she paints . . . with berries red' (ecl. 6.22); the visual link prompts a cognitive blend.

[28] **no measure:** again romantic passion treated as an uncontrollable force; cf. 'what measure for love' (ecl. 2.68).

[29] **cruel Love:** cf. 'cruel' (ecll. 8.48, 49, 50; 5.20, 23; 2.6). Priamel through bucolic-georgic analogies: love gets not enough of tears ≈ forage not enough of waters ≈ bees not enough of clover ≈ goats not enough of leaves; cf. priamel and climax (e.g., ecl. 2.63–65).

Reckoning [19–30]. Virgil populates the emergent blend of new-old Arcadia not with Theocritean *Hermes,* despite Arcadian associations of the god, nor with Theocritus' sexual *Priapus* and *Aphrodite.* Instead he draws on figures colored with meaning from prior blendings in his book. He brings back *Men,* a unifying feature of the first half-book, which he blends with old Arcadian diet and custom. He brings *Apollo* (ecll. 7.23; 6.3, 12, 29, 73, 82; 5.9, 66; 4.10, 57; 3.62, 104), here mingled with the flavors of old Latin country language (cf. ecl. 3.1) and the Italic god of the 'woods,' *Silvanus,* himself tricked out with reprised motifs. Above all he presents now *Pan,* described as vividly there (seen, sc., an epiphany) and endowed with nostrums about insatiable love.

Via this final version of *Apollo,* Virgil evokes elegy's basic dilemma: desire for

a mistress who desires some other. Then the epiphany of *Pan* at home caps with visual emphasis the design that Virgil has been promoting since he endowed his new bucolic hero with a panpipe (ecl. 1.2, 10) and insisted on the version of myth that made *Pan,* rather than *Hermes,* invent the pipe (ecll. 8.24; 2.32–33). All told, the result is an emergent blend that amounts to new cognitive capital: new capital that will stock many later literary dairies (cf. pastoral tradition, nn. 35, 39).

649. [31–69] ***Gallus'* three appeals—to *Arcadians,* to *Lycoris,* to elegiac loves in bucolic woods** (39). Virgil uses the agitated and histrionic persona of the elegiac lover to achieve two ambitions: to amplify and consolidate the new image of old Arcadia but also to raise bucolic mime to tragic style, thus outdoing the tragic final outburst of *Daphnis* (id. 1).

650. [31–41] **First appeal: to the newly assembled *Arcadians*** (4 + 7: 11). Projecting the emergent blend of new (masked as old) Arcadia as if to sublimate elegiac and bucolic madness from love.

[31–34] **Flattery to *Arcadians:* weaving a new myth of ideal poetics** (4).

[31] **But—gloomy—Gallus:** likewise 'gloomy' *Moer* and *Men* (ecl. 9.5, also 'defeated'); 'gloomy wars' of Varus (ecl. 6.7); banes of rural life (ecl. 3.80); wrath of *Amaryllis* (ecl. 2.14); cf. LtEleg, '[songs] gloomy because of your nastiness Lycoris': the precious papyrus scrap that shows how Virgil draws on one of the elegist's defining themes (Gallus 2.1).

Arcadians: previously imagined in Italy rather than on home turf (ecl. 7.4, 26).

you will chant: between wish and mild command, not 'sing' (ecll. 6.3, 4.1) but 'sing over again' (cf. ecll. 9.29, 52, 64, 65; 8.71; 7.5; 6.71; 5.54, 72; 3.21, 25; 2.23).

651. [32–33] **these songs to your hills:** cf. 'unsettled songs with futile zeal to hills and woods' (ecl. 2.5).

alone well skilled to chant, Arcadians: amplifies and pushes to a climax Virgil's new equation of Arcadia with the original and best poetic art; cf. earlier contributions to the myth of Arcadian poetics.

652. [33] **softly . . . bones would rest:** cf. 'soft' an indicative value in the bucolic range (ecll. 8.64; 6.53; 5.31, 38; 4.28; 3.45, 55; 2.50; 1.8; cf. ecl. 10.42); 'rest' (ecll. 8.4, 7.10, 1.79). Cf. also SocMem, common wish for the dead, 'May earth be light for you!' here given an erotic overtone—typically elegiac mingling of death with love.

653. [34] **panpipe:** cf. 'panpipe' (ecl. 8.24, 'reeds' invented by *Pan*); 'rustling pipe on pine' sc., for *Pan* (ecl. 7.24); 'hemlock panpipe' (ecl. 5.85); a bone of contention (ecl. 3.22, 25); 'panpipe seven hemlocks' (ecl. 2.36, with its Lucretian overtones); 'oat/reed,' instrument of *Ti* (ecl. 1.2, 10).

my loves: yet his passion for the actress is the present subject, and his *Loves* (sc., his elegies) serve as ingredients for cooking up the actual new Arcadian blend: cf. 'loves . . . sweet . . . bitter *amores amaros*' (ecl. 3.109).

Reckoning [31–34]. Adapting the motif of 'gloom' from the elegist himself, Virgil exploits the elegiac manner of passionate exaggeration to amplify his own new version of the bucolic range as Arcadian. The future tenses of the verbs—'you will chant' and 'if you declared'—describe the present poem, where Virgil has already set the

Loves of Gallus within the new Arcadian frame and has used the histrionic energy of the elegiac persona to animate the new image of Arcadia as the archetypal site for song.

654. [35–41] **Unreal wish that Gallus had been an Arcadian and that there love could be easily satisfied** (2: 5). Virgil uses the hallucinatory energy of the elegiac lover to draw key motifs from earlier in the book and recycle them in an intensified vision of bucolic perfection and even georgic arts, where erotic madness might be tamed.

[35] **would that I'd been:** cf. LtEpos, 'Would that Attic ships had not touched Cretan shores in that first time' (Catull. 64.171–72); cf. GrBepos, 'Would that you had lived in my time so I could have herded your goats and listened to your voice while you lay singing sweetly under oaks or pines' (id. 7.86–89).

655. [36] **troop's:** *greg-,* 'flock, herd' (conGREGate), ecll. 7.2, 7, 36; 6.55; 5.33; 3.32; 2.30; 1.15.

keeper: *custos,* guarding flocks; cf. ecll. 7.34, 5.44, 3.5.

maker of wine: 'vintner,' a technical word used only here in the *Bucolics,* once in the *Georgics,* so Virgil imagines the lover reaching beyond the bucolic range.

ripened: describing harvests (ecl. 3.80).

grape: the part for the whole, also featured in the idealized georgic range (ecll. 9.49, 5.32, 4.29). Cf. 'vine' to be pruned, a georgic chore no longer necessary in the Golden Age (ecl. 4.40) and neglected for love (ecl. 2.70); but potentially abusive (ecl. 3.11); also the lost georgic range of *Mel* (ecl. 1.73).

656. [37–41] **Climax to first appeal: fantasy of erotic satisfaction easily come by** (5).

[37] **Amyntas . . . Phyllis:** male or female lovers represented as willing, unlike, e.g., *Alexis* (ecl. 2.1–2) or *Nysa* (ecl. 8.18). Cf. willing *Amyntas* (ecll. 5.8, 15, 18; 3.66, 74, 83; 2.35, 39, but there scorned as undesirable) and *Phyllis,* a commonplace theme for song (ecl. 5.10); a contested love (ecl. 3.76, 78, 107), this last possibly linked with the translation from Euphorion by Cornelius Gallus (Dix, "Vergil in the Grynean Grove," 258). Cf. Van Sickle, *Design,* 188n81 "NAMES." Cf. also GrBepos, 'whether soft Philinos or some other' (id. 7.105).

657. [38] **whatever rage:** sc., any other available means of satisfying desire, where 'rage' gets sanitized (by a metonymic shift) from its usual meaning of madness caused by destructive passion that cannot be assuaged. Cf. similar metonymic shift in English, 'she was all the rage'; and cf. counsel to accept available love (ecl. 2.73, with note on avoiding tragic love).

so what if dusky: *fusc-* (obfuscate), elsewhere only twice in Virgil, for ominous wings of a fury or of night (*Aen.* 7.408, 8.369), but dark complexion praised (ecl. 2.18); cf. GrEpigr, 'No matter if she's dark' (Asclepiades 5.3–4 Gow-Page = *AP* 5.210) and GrBepos, 'violet and hyacinth dark' (id. 10.28).

658. [40] **sprawl:** variant of a typical bucolic posture, but here colored by echoes from earlier in the book; cf. 'apples' (ecl. 7.54), but both *Silenus* and his disordered wreaths (ecl. 6.14, 16).

among willows: location where *Galatea* flirted (ecl. 3.65).

beneath: again the most familiar bucolic situation; cf., e.g., ecl. 1.1–2.

limber: *lent-,* yet another typical theme, familiar as a quality of plants and people in Virgil's bucolic range (ecl. 9.42 and n); 'limber vine' featured in craft (ecl. 3.38) and 'vine' (ecl. 10.36 and n). Here linked with 'willow' as a living arbor (English word drawn from Latin for 'tree').

659. [41] **wreaths:** as for celebrating with song and dance; cf. ecl. 6.16, 19.

pick: here means both gathering flowers and weaving them together, hence a metonymic shift (cf. ecl. 2.18 and n).

chant: repeat songs of others (cf. ecl. 10.31 and n).

Reckoning [35–41]. At the eclogue's center, Virgil recycles the center of the second eclogue (ecl. 2.35–39), which he amplifies with key motifs from both the bucolic and georgic ranges—building up the vision via the viewpoint of the passionate elegist. Crucial to this phase, Virgil imagines even the erotic madness that drives the tragic plots of both elegy and bucolic epos as reduced to a harmless urge and easily satisfied with willing partners—ultimate hallucination of the elegist translated into bucolic guise. Also willows prefer low-lying wet locations unfavorable for grapes, which prefer the higher and drier slopes (cf. ecll. 9.49, 7.58), so in this choice of language too does Virgil portray the elegist as hallucinatory, a wannabe vintner out of touch with georgic reality, reaching also for an unusual term like 'dusky'?

660. [42–49] **Second appeal: to *Lycoris*** (8: 2/6). Virgil employs the lure of the bucolic ideal distilled from his own book by contrast with the harsh and risky journey caused by the woman's version of elegiac love.

[42–43] **Elegiac-bucolic ideal—elegiac and bucolic plea to recalcitrant object of love** (2).

Here . . . here . . . here . . . here: repeated adverb forces illusion of actual place, forging a mental space, a nostalgic vignette (ecl. 9.39–43 and n. 598).

[42] springs: another motif basic to bucolic: ecll. 9.20; 7.45; 6.43; 5.40; 3.97; 2.59; and 1.39, 52, which is the demesne of *Ti.*

chilly: *gelid-* (cf. 10.15), a bit more frosty, icy even, than the basic 'cool' *(frig-),* which may be seen as an escape from excessive heat (ecll. 2.8, 1.52) yet often itself can be felt as wintry or otherwise repugnant, if not dangerous (ecll. 8.14, 71; 7.6, 51; 5.25, 70; 3.93; 2.22; cf. ecl. 10.47, 48, 57, 65); cf. GrBepos, in La Cerda—shade, seated posture, cool water, chattering grasshoppers (id. 5.31–34).

Lycoris: the target of the whole appeal, motive for the whole Siren song in praise of Arcadia; cf. 'O cruel Alexis' (ecl. 2.6), 'O might it only please' (ecl. 2.28), 'Out here, come' (ecl. 2.45 and n).

meadows: a further (georgic?) reach, as in ecll. 8.71, 7.11, 4.43, 3.111.

soft: basic bucolic quality (ecl. 10.33 and n).

[43] **a grove's here:** another kind of woodland, also basic to Virgil's version of the bucolic range (ecl. 10.9 and n).

I'd be spent: *consum-,* sc., 'used up, paid out,' in full: 'if you were with me, I would not be worn down by frustrated desire, as now; only by the passage of time—growing old together with you—would I be spent'; cf. LtEpos, 'humankind spends its time

in futile concerns' (Lucr. 5.1430–31). Elsewhere Lucretius warns against the painful delusion of fixated love (Lucr. 4.1058–1120).

just by age: *aeu-,* the epoch passing, the era, again exaggerated language (cf. ecll. 4.11, the Golden Age; and 8.28, an age of impossibility).

661. [44–49] **Bucolic lure fails to capture distant object of elegiac love** (6).

[44] **Now, though, crazy love:** sc., rather than the harmony he imagines they would share if only she were with him in Arcadia; cf. 'why get crazy?' (ecl. 10.22).

[44–45] keeps me in arms . . . of hard Mars: sc., love for her draws his mind away from Arcadia to her far off amid the 'snows and bristling camps' (ecl. 10.23); cf. 'arms of Mars' that drove song from the Italic countryside (ecl. 9.12).

662. [46] **far from our fatherland:** sc., distant, as if suffering exile; cf. 'far' (ecll. 6.16; 1.76, 82) and 'fatherland' lost by *Mel* (ecl. 1.4, 68).

may I not believe: *cred-,* as opposed to knowing (also ecll. 8.35, 108; 3.10, 95; cf. ecl. 9.34).

663. [47] **alone! without me:** gasped, broken phrases represent the lover as crazed and self-centered—part of his fantasy to imagine her 'alone' if not with him, though she was 'going after someone else' (ecl. 10.23); a theme all too common: someone vainly loved loves vainly someone else.

Ah, hard: histrionic sigh, further intensifies the image of passionate excess in the elegiac manner. Cf. 'hard Mars' (ecl. 10.45) and 'hard oaks' (ecl. 4.30); cf. also LtLyr, 'with mind so hard and foul did lioness or Scylla with her lowest loin breed you?' (Catull. 60.1–3); 'hard, have you no pity for your sweet little friend' (Catull. 30.2).

[47–48] **Alpine snows and cold:** raised in Roman consciousness by recent military exploits of Julius Caesar. Cf. other geographic themes that presuppose recent military ventures (ecl. 1.62, n. 224); cf. also SocMem, snows of Alps proverbial, e.g., 'Jove with hoary snow bespat the wintry Alps' (Furius Bibaculus frag. 15 Courtney).

664. [48] **Rhine:** river marking an extreme bound of Caesar's military expansion beyond the Alps; cf. LtLyr, 'crosses lofty Alps | sighting monuments of Caesar great— | the Gaulish Rhine,' where 'great' ironic, since it was the honorific epithet claimed by Caesar's rival Pompey (Catull. 11.9–11).

Ah: a second passionate gasp—repetition amplifies histrionic effect.

may cold not hurt you: as in 'singing the road hurts less' (ecll. 9.64; 1.51 and nn); 'hurt' not otherwise in the *Bucolics* and rare in the *Georgics* and the *Aeneid,* e.g., 'hurt power' of *Juno* motivating the whole historical and mythic plot (*Aen.* 1.10).

cold: repeated to redouble emphasis (cf. 10.42–43 and n); cf. LtEpos, 'Cold tortured humans who were naked without hides; but lack of purple garments adorned with gold does not hurt us, if we have common cloth' (Lucr. 5.1426–29), the purple and gold the 'futile concerns' for which humans spend time, cited as context for ecl. 10.43.

665. [49] **Ah:** for a third time, hits a rhetorical high, reinforced by the further repeat of the personal pronoun 'you . . . YOU . . . YOU'; cf. the emphatic initial use of pronoun buildup, 'you . . . we . . . WE . . . YOU . . . he . . . HIS . . . HE' (ecl. 1.1–9).

may jagged ice not cut: elegiac fantasy portrayed as fixing finally on a sensuous extremity that is susceptible not only to tickling, teasing, and erotic stroking but also to penetration, cutting, bleeding, so that the extreme anxiousness expressed about such a vulnerable part of the female body betrays an unconscious urge to sexual violence.

tender: adjective implying vulnerability, applied to shrubs sheared by goats (ecl. 10.7); trees cut with inscribed *Loves* of *Gallus* (ecl. 10.54); fresh forage grazed (ecl. 8.15); myrtles at risk from cold (ecl. 7.6); reed bent (ecl. 7.12); fresh young globe about to be spoiled by human passion (ecl. 6.34); lambs hexed by evil eye (ecl. 3.103); fruit pickable (ecl. 2.51); lamb for sacrifice (ecl. 1.8), to get sold in town (ecl. 1.21). Cf. LtEleg, a similar sensuous sensibility (underlining marks terms that recur in the *Bucolics*): "where my bright gleaming goddess brought herself with her soft foot | and placed her glistening sole straining down when it rubbed the threshold so that her shoe rustled" (Catull. 68.70–72): 'bright gleaming,' *candid-* (cf. ecl. 7.41 and n); 'soft,' *moll-* (cf. ecl. 10.42, 33 and n); 'sole' (ecl. 10.49); 'straining,' *-nix-* (cf. ecl. 1.14); 'threshold,' *limin-* (cf. ecll. 8.92, 107; 5.56); 'rustle' (ecl. 9.36, 'shrill' antithetical to song), Maenalus with 'rustling grove' favors song (ecl. 8.22), trees that favor song (ecl. 7.1, 24).

Reckoning [42–49].

(2 lines) Having exploited his new elegiac-bucolic hero to amplify the image of Arcadia, even imagine curing erotic rage, Virgil pushes the paradox further. He portrays the elegiac-neobucolic lover by means of a paradoxical blend: entertaining the cognitive fancy that bucolic love might succeed where elegy fails and thus attract the fugitive object of unrequited love.

(6 lines) In verses that Servius described as 'translated all from Gallus' Virgil elaborates on the typical elegiac frustration as bluntly sketched by *Apollo* (ecl. 10.22–23). In the process, Virgil recycles fewer motifs from earlier in the book, but he pushes language to rhetorical heights that may well mimic, if not outdo, elegiac mannerism and reach toward tragic peaks. Motifs shared with the love elegy of Catullus may belong to the Roman erotic repertory that would have appeared too in the *Loves* of Gallus.

666. [50–69] **Third and final appeal: to *Loves* (sc., *Elegies*) in woods (sc., bucolic range); rage recurs and defeats lover** (5, 7, 8). Looking back, Virgil recapitulates the stages in his use of Gallus: first he used the etiological epos for its vatic voice and themes (ecll. 1, 3, 5, 6); now he draws on Gallus' elegies to trump Theocritus and fill the new Arcadia. Virgil makes an explicit theme of (sc., thematizes) this eclogue's experiment in blending elegiac love with bucolic tradition (sc., producing an emergent blend). He exploits this synthesis to achieve his goal of pushing the bucolic range to tragic heights.

[50–54] **Transposing Gallan poetics—from etiological epos to neobucolic (Theocrito-Virgilian) epos** (5). As before, Virgil makes *Gallus* project a poetic future that reflects what has already been done in this poem.

[50] **I'm going to:** like *Mel* leaving an Italic landscape for exile, 'we from here will go' (ecl. 1.64).

go and measure: analogy with the poetic program of *Mop* (ecl. 5.13), where the vatic figure drawn from Gallus' epos about vatic competition served to transpose the vatic reach of the fourth eclogue into the enhanced bucolic range of the fifth; yet 'measure' cannot contain passion (ecll. 10.28, 2.68).

667. [51] **verse of Chalcis:** sc., the etiological epos drawn from Euphorion of Chalcis, but 'song' in 'verse' blends what were contrastive values earlier in the book, e.g., Arcadian 'verses' versus magical 'songs' (ecl. 8); past 'verse' (ecl. 6.1) versus song (ecl. 6.3, 9); expansive 'songs' (ecl. 3.22, 25, 59) versus recollective and divisive 'verses' (ecl. 7.18). The emergent blend represents Gallus' epos as an accomplished part of the book. It thus is available to complement the present process of exploiting Gallus' elegies to expand and transform the bucolic range and finalize the book.

[51] **Sicilian grazer:** sc., Theocritus, his first idyll set in Sicily. Cf. *Arethusa* (ecl. 10.1 and n); 'Syracusan verse' (ecl. 6.1 and n); 'Sicilian Muses' (ecl. 4.1 and n); 'lambs of mine are ranging Sicily's hills' (ecl. 2.21).

grazer's: Virgil's by now established metaphor—metonym meaning 'poet in bucolic tradition'; cf. 'grazer' (ecll. 9.34; 8.1, 23; 7.25; 6.4, 67; 5.41, 59; 2.1; 1.21).

oat: *aven-;* cf. 'with meager oat' (ecl. 1.2 and n).

668. [52] **decided to prefer to suffer:** *pati-* (cf. 'patience'), sc., 'bear up under,' a tragic theme (cf. ecll. 4.40, 2.10).

in woods: sc., in the bucolic range itself (ecl. 10.8 and n).

669. [53] **wild beasts' lairs:** remarked as a stylistic mannerism (affectation of Greek) by early readers, thus adds to the tragic color of speech, conveying forceful feeling; cf. wild beasts moving in rhythm by singing of *Silenus* (ecl. 6.27).

cut into: hint of violation, violence inflicted on bucolic nature by elegiac thrust; cf. 'cut' (ecll. 9.14, 8.29, 3.11) and 'tender' (ecl. 10.7).

tender trees: vulnerable, so builds sense of bucolic nature violated by elegiac passion (cf. 10.49 and n). Cf. GrEleg, bark inscribed by lover to declare his beloved 'beautiful' (Callim. *Aitia* frag. 73 Pfeiffer): *Acontius* to *Cydippe;* cf. also trees taught to echo *Amaryllis* 'well formed' (ecl. 1.5). Van Sickle, "Virgil *vs* Cicero," 47.

670. [54] **trees will grow; you . . . , loves, will grow:** a hint of dynamism in the bucolic range and elegiac theme; cf. ecll. 7.25 (boastful), 2.67; also ecll. 10.73, 4.49.

Reckoning [50–54]. Virgil dramatizes how in exploiting Gallus he has shifted from the etiological epos to the elegies in order to use their erotic overkill to enliven his new version of the bucolic range.

Intensifying the sense of the book as a whole, which he has been developing step by step, Virgil now looks back to his first version of the bucolic range, where he made *Mel* describe it with a strained metonymy—using a Latin word for weed ('oat,' *avena*) to stand for the bucolic panpipe, which was more regularly represented even in Latin by the Greek 'reed' *(calam-).* Now Virgil makes a unique and pointed echo of that opening misuse of 'oat.' By repeating his strained usage, he naturalizes it as an emblem of his style; cf. n. 26. This 'oaten pipe,' like the name *Tityrus,* becomes a Virgilian hallmark in later pastoral tradition (cf. n. 35).

Making a theme of his deployment of Gallus' works, Virgil has the elegist de-

cide not only to inhabit the woods that typify the bucolic range itself but even to wander into wilder zones and to inscribe his loves on the basic matter of bucolic—trees, whose natural growth becomes a metaphor for what Virgil is doing here: amplifying both elegy and bucolic by making the elegiac lover into a *Daphnis.* Growth implies that elegiac loves translated into bucolic terms become more desperate and even fatal, rising to the tragic level that Virgil has been seeking in the latter part of the book, e.g., ecll. 6.45–60; 8.10, 14–61.

671. [55–61] **Cure sought in hills, but bucolic fancy fails** (7: 3/4).

[55–57] **While trees grow and amplify loves, the lover will try to cleanse passion via a georgic ritual or a perilous hunt** (3).

[55] **mingling:** as also 'mingling' trees (ecl. 5.3); plants and heros (ecl. 4.16, 20); blooms and scents (ecl. 2.55).

Nymphs: ordinarily companions of *Diana* for hunting; in this book, lost to *Men* (ecl. 9.19); close to *Orpheus* and *Muses* (ecl. 7.21); 'of netting' called to help an erotic hunt for a beautiful bull (ecl. 6.55, 56 and n); mourners for dead *Daphnis* (ecl. 5.20, 21) and themselves worshipped with him (ecl. 5.75); gave conniving snicker at erotic liaison (ecl. 3.9); facilitated erotic allure (ecl. 2.46).

scour: *lustr-*, go through in effort to cleanse, like *Cor* (ecl. 2.12)—metaphoric since adapts rural cleansing ritual as if it might cleanse erotic madness (cf. ecl. 5.75).

Mount Mad: as at ecl. 10.15 and n.

672. [56] **boars:** offered as a hunting trophy for *Diana* (ecl. 7.29); wild game loving hills (ecl. 5.76); hunted (ecl. 3.75); would befoul springs (ecl. 2.59).

673. [57] Threat to invade isolated little valleys in Arcadia on the slopes of Mount Parthenius (sc., *Mount of Virgin Maids*).

circling . . . dogs: varies 'gleaming loins bound up by barking brutes . . . tore . . . with dogs'—*Scylla,* her thighs sensual yet wreathed by noisome, vicious maws (ecl. 6.75–77).

glens: "a small, secluded valley" *(American Heritage Dictionary).* Cf. 'glens' where *Naïads* were not (ecl. 10.9 and n); also upland vales where *Pasiphaë* would hunt her bull (ecl. 6.72). Cf. also SocMem, 'glen' *(saltus),* metaphoric for female sexual organs (Plautus *Casina* 5.2.41; *Curculio* 1.1.56).

Reckoning [55–57: 3]. Virgil takes the georgic theme of ritual cleansing from the projected worship of *Daphnis* (ecl. 5) and makes his elegiac substitute for *Daphnis* propose to cleanse passion by 'scouring' Maenalus. Wrongly, the phrase gets interpreted to mean just 'take a mountain walk,' which ignores the sense of ritual circling to purge erotic rage.

The name *Maenalus* implies rage (cf. ecl. 8.21), which calls for the full ritual sense of 'scour'—to rid the mountain of its root meaning, which undercuts hope of getting rid of passion there; a grim pun (paronomasia) typical of tragic style (e.g., *Oidipous* with his 'swollen/knowing foot' or *Helen,* who snatches and destroys).

Pushing on from ritual to hunting, Virgil elevates the figure of *Gallus* to equal, indeed to outdo, tragic features already remarked by Hunter in *Theocritus,*

98–100, pointing to elements that suggest tragedy (id. 1.116–17, 120, 123) and heroic epos (id. 1.125). Theocritus portrayed *Daphnis* as like the tragic *Phaidra.* Conte, *Rhetoric,* 120–21, remarks that *Phaidra* went in search of her beloved and *Gallus* tries to purge himself of passion, sharing elegiac and tragic motifs (p. 121, n. 22). Virgil intensifies irony in the emergent blend, since he echoes what he wrote about *Phaidra*'s mother, *Pasiphaë,* in her passionate hunt through the hills for a bull (ecl. 6.55–60).

At the climax, Virgil adds yet another irony absent from Theocritus, whose *Daphnis* rejected a willing female that hunted him in the hills. Virgil imagines *Gallus* laying siege to 'glens of Virgins Mount.' Virgil thus describes the therapeutic hunt in language marked by traces of the very erotic rage to be cured—hunt, virgin glens, not to mention the menacing dogs around a female's fatally attractive loins; cf. prior hints of violence in language assigned to *Gallus,* ecl. 10.49, 53.

674. [58–61] **Hallucination—hunt seeming to happen now** (4). Virgil portrays his bucolic-elegiac hero as rushing from the prospective plot into compulsive yet imaginary action.

[57] **At last now:** adverbial phrase depicting moment in short sequence from hallucinatory vision to action, sc., 'Already'; cf. ecl. 9.9, 54.

[58] **to myself I seem to go:** for 'seeming' cf. ecll. 9.35, 7.41, 6.24.

crags: picturesque and wild nature; cf. ecl. 10.14 and n.

675. [59–60] **echoing:** as in ecll. 6.44 and 5.64, but also 'echo back, reecho,' ecl. 1.5, and nature's response, ecll. 6.84, 10.8.

glades: as also at ecl. 8.85, and glade of *Apollo* in epos emulated by Gallus from Euphorion (ecl. 6.73).

Parthian points: arrows legendary of the Parthian empire, which included modern Iran, Iraq, and much more.

Cretan horn: 'horn' for 'bow'—material standing by metonymy for weapon—linked with Crete by tradition (Coleman). 'Parthian' and 'Cretan' a strained geographic blend expressing emotional stress to tragic effect; the expression goes over the top, sounds overwrought, a parody of tragic style, sc., paratragic. Virgil may ironize too that this hunt with Cretan bow ('horn' in Latin, but *toxon* in Greek, because made from 'yew,' *tax-*) is no cure *(medicina)* for love, though Cretan (Cydonean) apples were thought to cure poison from the bow *(toxikon pharmakon).* Boyd, "Cydonea Mala," 173.

676. [60–61] **our rage's:** erotic madness bursting out in full force despite the attempt to cleanse it ritually or to work it off through hunting. Cf. 'whatever rage,' which would reduce rage to easy sexual liaison (ecl. 10.38); a similar fall from hallucination to reality, 'Corydon, you're country' (ecl. 2.56); and GrBepos, *Muses* as love medicine (id. 11.1–3).

that god . . . learn: not the new Roman gods of first half-book; cf. 'that one' (ecll. 5.64, 1.7).

Reckoning [58–61: 4]. Upward shift to a dramatic high point—stagy self-deception: like any tragic hero, the lover glancing self-consciously about, then in a stage whisper

evoking spectacular features of landscape that Virgil draws from picturesque moments earlier in the book, as well as exotic weaponry that reeks of Alexandrian learning. But the high point provokes an emphatic low—a dramatic about-face like that of *Cor* (ecl. 2.56) to telegraph with gestures and bathetic tones.

677. [62–69] **Awakening to defeat and saying farewell** (8). Virgil portrays his hero as realizing that the bucolic-elegiac blend does not overcome the ancient foe.

[62–63] **nor songs themselves please:** picks up and strengthens for final close earlier bucolic despair (ecl. 2.62).

678. [62] **At last:** *iam,* a final turning point toward ultimate defeat, marked with the by now familiar temporal adverb, but 'again' *(rursus)* prompts recursive reading, cycling back (research) for other turning points marked by 'at last' and its shadow translations 'already' and 'soon.'

[63] **you, woods, yourselves:** repetition enhances expressivity; cf. woods as basic bucolic matter (ecl. 10.52, 10 and n).

-selves: emphatically again the recurrent intensifier, implying active sympathy from nonhuman source, sc., 'by its/their own initiative or volition,' 'of its/their own accord'; cf., e.g., ash flames up (ecl. 8.106); billy goat strayed and cattle come (ecl. 7.7, 11); gods depart and nature celebrates (ecl. 5.35, 62, 63, 64); miracles (ecl. 4.21, 23, 38, 43); initiative (ecl. 3.74, 95); 'woods kept calling' (ecl. 1.38–39); but also 'Lycoris' (ecl. 10.2) and lovers suppose (ecl. 8.108).

concede: as opening appeal (ecl. 10.1 and n).

679. [64] **chores:** sc., this poetic effort; cf. 'This last chore' (ecl. 10.1 and n).

that god: again with still greater and more bitter emphasis; cf. 'that god' (ecll. 10.61, 1.6–7).

680. [65–66] **Hebrus while it's cold:** river in Thrace, which was proverbial for harsh winters and land of *Orpheus;* cf. *Orpheus* (ecll. 8.55, 56; 6.30; 4.55, 57; 3.46); also the exile of *Mel* projected to extremes of south, north, east, and west (ecl. 1.64–66).

cold: as earlier (ecl. 10.48 and n); cf. GrBepos, *Pan* threatened with being 'turned by the Hebrus river near the north star in mid-winter' (id. 7.111–12).

snows: like the camps where *Lycoris* runs (ecl. 10.23, 47).

681. [67] **dying:** recalls the dying outcry of *Damon* (ecl. 8.20, 60); also the paratragic outbursts by *Cor* (ecl. 2.7, 38).

lofty: also 'deep,' sc., stretched through space ≈ glades where lovelorn heifer lost (ecl. 8.86); *Thyr* again (ecl. 7.66); mythic stretches (ecl. 6.38, 76); distant sky, dwelling of gods (ecl. 4.7); stretching dimensions of space of *Ti* (ecl. 1.56, 83).

elms: marked the traditional place preferred by *Men* but rejected by *Mop* (ecl. 5.30); an arbor too leafy for vine half-pruned (ecl. 2.70); the old space of *Ti* newly praised by *Mel* (ecl. 1.58, where Coleman, 292, on target).

bark book-like: *liber, libr-,* 'bark,' stands by metonymy for this book; cf. 'cut into tender trees my loves' (ecl. 10.53–54 and n); 'wrote out on verdant bark of beech' (ecl. 5.13–14).

dries: as in the drought evoked by *Thyr* (ecl. 7.56, 57) and 'thirsty Africa' (ecl. 1.64).

682. [68] **we'd turn:** *vers-.* Cf. 'chance turns over all' (ecl. 9.5); GrBepos, *Pan* threatened

with being 'turned by Hebrus' in cold or with opposite extreme of heat, herding amid 'last Ethiopians' (id. 7.111–12); and 'last Garamántes' (ecl. 8.45).

683. [69] **All things Love defeats:** the failure to control love already predicted, 'Will you know no measure?' (ecl. 10.28); cf. 'what measure would there be for love?' (ecl. 2.68).

All: emphatic final variant on this recurring and calculated theme; cf. 'woods echo back to it all' (ecl. 10.8) but 'chance turns over all' (ecl. 9.6).

defeats: again the military metaphor, e.g., 'defeated, gloomy' *Moer* and *Men* (ecl. 9.6); cf. Gallus (ecl. 10.31), and *Thyr* (ecl. 7.69) but also *Pan* (ecl. 4.59) and *Orpheus, Apollo, Linus, Calliope* (ecl. 4.53–57).

concede: cf. ecl. 10.1, 63 and nn.

Reckoning [62–69]. This last outburst of the new elegiac-bucolic hero brings to mind a musical metaphor: grand finale. For the finale, the composer brings back motifs from before but with changes, whether resonance or dissonance, that yield new interest and heightened effect.

In the resulting retrospective and recursive move, Virgil makes the familiar bucolic woods no longer please even the new bucolic-elegiac lover, who bids them good-bye once and for all, unable to stand back and evoke a georgic alternative in work and love, unlike *Cor* (ecl. 2.69–73). The references to destructive *Love* (Amor) as 'that god' recall and contrast with the constructive *god at Rome* (Roma) and the further Roman allegory of the new god *Daphnis,* praised too for loving godlike poets (ecl. 5.45, 52).

As before, Virgil sounds the note of exile in motifs of flight to geographic extremes. But more than the fate of *Mel,* this new exile evokes pastoral transhumance—the widespread practice in the Greco-Roman world still continued in Mediterranean lands today of driving herds between winter lowland pasturage and summer upland pasturage—also, though less explicitly, the economic and social background for Theocritus in the seventh idyll.

Going beyond Theocritus, Virgil evokes harsh Mediterranean summer when bark dries out and dies (ecl. 10.67). He draws these motifs not from Theocritus but from moments earlier in his own book that defined bucolic song—from the location of *Ti* through its expansions and eventual reversals in the configurations (sc., emergent blends) of *Thyr* and the 'defeated' *Moer* and *Men,* for whom 'chance turns over all.'

Virgil here introduces the motif of bark *(liber).* The novelty suits the situation in the book: 'bark' *(liber)* makes oblique reference to the present book *(liber),* and 'dying in drought' is metaphoric for the fact that Virgil here draws the book to its close (as foreseen, ecl. 8.11). In closing, thus, he goes beyond two earlier hints of writing on 'bark' ≈ 'this book' (ecll. 10.53–54, 5.13–14).

When Virgil then describes herding as 'turning' sheep, the forced usage of 'turn' returns to echo a verb in the seventh idyll (Coleman, 292–93, at his best, where Clausen mute), yet the forced echo now adds a hint of the form in which he

works ('would turn,' *vers-* ≈ *versus*), the furrowlike turns of verse (cf. ecl. 10.50–51 and n).

Virgil closes the finale with a high point, another of those pithy and sententious mottoes that resonated in tragedy and appealed to the audiences of mime (cf. n. 75) and with which he has peppered his book, e.g., in ecll. 6.24, 8.62–63, and 8.107. In form, position, and sentiment, this last is no doubt the climax—the catchiest, most memorable apothegm, which has been shaping ever since (and perhaps distorting) people's notions about love. The word 'love' commonly does duty to name three different patterns of behavior—lust, romance, attachment—governed by three different parts of the brain. Fisher, *Why We Love.* The romantic-fixated phase predominates in literature, including the figures of GALLUS, two lovers (ecl. 8), and *Cor* (ecl. 2); lust in *Silenus'* hint to *Aegle* (ecl. 6.26); stable attachment only in *Ti* paired with *Amaryllis* or other hints of reciprocal love in the third, fifth, and seventh eclogues.

The finale also caps the masking of historical causality that Virgil has conducted—pulling ideological wool over listeners' and readers' eyes. He displaced blame for violent change from Rome to the country, *godless soldier* and outsider (ecl. 1.70). In returning to the theme, he further displaced blame for defeat of the old order, renaming that 'soldier' a new 'squatter' in the field and blaming an anonymous 'chance' for overturning a generic 'all' (ecl. 9.5). Now he draws from the realm of gloomy warfare (ecl. 6.7), and with a favorite military metaphor (cf. ecl. 4.53–59) he makes *Love* score victory over an 'all' drawn down from cosmic scope (ecl. 4.52) and made to encompass the realm of personal passion–'all'–abstracted from its political and social, sc., ideological, frame.

684. [70–77] **FRAMER to *Pierian Muses* confirms achievement of tragic style and proceeds to close his bucolic triumph** (8). The voice that introduced *Arethusa* returns to wind down, calling it enough and locating himself as seated while weaving a wicker frame—metaphoric for making the book.

685. [70–74] ***Poet* curbs the expansive *Pierians* and reinforces his opening motif of poet's love for poet** (5).

[70] **enough:** invokes the esthetic norm of slightness, that less is more. Cf. 'enough' ironically defining rocky little place of *Ti* from the viewpoint of *Mel* (ecl. 1.47, n. 217); but cf. also ecll. 10.30; 9.55; 7.34 and n; 6.24; 4.54; 3.111 and n; 2.14, 38, n. 259.

your poet: cf. 'godlike poet' (ecl. 10.17); made 'poet' by *Pierians,* but not bard (ecl. 9.32); *Thyr* 'growing poet' and 'bard to be' (ecl. 7.25); *Mop* called 'godlike' (ecl. 5.45). Cf. also GrBepos, 'all call me an excellent bard, but I demur' (id. 7.38).

sung: cf. 'sing,' in the past of *Men* though since lost (ecl. 9.19, 25) and of *Moer* (ecl. 9.44); desiderated (ecl. 9.61); future return of *Men* (ecl. 9.67); past push for more, drawn down (ecl. 6.3, 9); grove entire (ecl. 6.11); *Silenus* (ecl. 6.31, 61, 64, 84); challenging *Phoebus* (ecl. 5.9); pushing for more (ecl. 4.1, 3); imitating *Pan* (ecl. 2.31); trimmer in locale of *Ti,* but *Mel* no more (ecl. 1.56, 77).

686. [71] **sits:** posture of *Daphnis* but not of the singers or their judge (ecl. 7.1); not settled in familiar place (ecl. 5.3); two singers invited by judge (ecl. 3.55).

weaves: *tex-,* recursive climax integrating whole design of book: cf. n. 17; analogies too with Mincius, its banks (ecl. 7.12–13); also *Cor* with *Naïad* and *Nymphs* (ecl. 2.49); georgic task neglected by *Cor* (ecl. 2.72). Cf. GrBepos, 'boy weaving lovely cricket trap' (id. 1.52–53), Hunter, *Theocritus,* 83–84: "weaving as an image for poetry occurs already in the archaic period (Bacchylides 5.9–10)."

slender mallow a wicker form: interpreted even by Servius as allegory for having composed the book with a 'very meager stylus' (*tenuissimo stilo,* sc., very fine point, stick, pen ≈ by metonymy from tool to manner of writing, so style); cf. slightness as stylistic norm (note on 10.70).

mallow: a wetland plant, its fresh stem flexible, also used as a switch (ecl. 2.30).

wicker form: *fiscella,* 'little woven container or frame.' Its letters are close to those of 'panpipe' *(fistula,* with *-cell-* instead of *-tu-),* but in the rustic world would serve for chores, e.g., to muzzle cattle or keep ewes from rams (Coleman, 293); to collect fruit or flowers (cf. ecll. 8.37–38; 7.54; 3.92; 2.45–55; 1.36–37); above all to drain and shape fresh cheese (ecl. 1.81, 'milk compact in molds'; cf. French *faiselle* ≈ *ricotta* in Italian). Recursion to that use of a 'little woven container or frame' brings to the surface the idea of weaving art that has been threaded through the book and integrates its design. This recursion to a crucial motif at the end of the first eclogue reinforces the recursive and integrative function of Virgil's return with emphasis to his programmatic catachresis, 'oat' for panpipe (ecl. 10.51 ≈ ecl. 1.2).

687. [72] **Pierian goddesses:** evoked earlier to fill out song (ecll. 9.32; 8.62–63; 6.13; 3.85), here to close and cap.

goddesses: *divae,* honorific address that reminded the learned and alert Ursinus of Homer, 'goddess, sing' (*Il.* 1.1).

you'll make: as they 'made' *Lyc* a 'poet,' sc., 'maker' in Greek (ecl. 9.32); 'makes with verses' (ecl. 7.23); 'made you marble' (ecl. 7.35); 'make a mound' (ecl. 5.42); 'makes you a man' (ecl. 4.37); Pollio 'makes fresh songs' (ecl. 3.86); god 'made this repose' (ecl. 1.6).

most great for Gallus: superlative unique in book caps various boasts. Cf. 'great' river (ecl. 8.6); match (ecl. 7.16); cosmic void and royal herd (ecl. 6.31, 55); rank of centuries, ages, lions, *Achilles,* honors, increment of *Jove* (ecl. 4.5, 12, 22, 36, 48, 49); *Apollo* (ecl. 3.104); Rome versus town (ecl. 1.23); place of *Ti* 'great enough' (ecl. 1.47; cf. ecl. 10.70 and n); but also at key moments the comparative, positing recursive analogies, so 'greater' *Men* (ecl. 5.4); no gift 'greater than song' (ecl. 5.53); 'songs' demanded from *Sicilian Muses* (ecl. 4.1); a cup than a cow (ecl. 3.35); 'shadows growing close day' (ecl. 1.83).

688. [73] **Gallus, for whom my love grows hour by hour:** the name repeated conveys affection intensified by the motif of quick growth and the analogy with spring and a burgeoning tree: Coleman, 294, well describes emotive language, reduced to limp paraphrase by Clausen, 292; cf. poet's love for poet (ecl. 10.2).

grows: cf. *Loves* and trees (ecl. 10.54); 'growing poet' *Thyrsis* (ecl. 7.35); 'growing shadows' close day' (ecl. 2.67); 'increment of Jove' (ecl. 4.49).

hour: but the excessive rhythm of 'twice an hour milks' (ecl. 3.5).

689. [74] **alder:** lifted 'tall from soil' by the singing of *Silenus* transforming the girls who grieved for their brother's loss (ecl. 6.62–63); would flower in topsy-turvy world (ecl. 8.53).

fresh: *nov-*, often implying unwelcome change, e.g., 'disputes' (ecl. 9.14); 'marriage torches' (ecl. 8.29); 'new and nasty wife' ≈ stepmother (ecl. 3.33); but better 'milk' (ecl. 5.67); 'line from lofty sky' (ecl. 4.7); 'songs' (ecl. 3.86); 'milk' (ecl. 2.22).

spring: *ver-;* its one other use in the book was also isolated from its wintry context (ecl. 9.40), but the season in georgic fields and bucolic woods was evoked as the proper setting in which to sit and sing the incremental exchange of songs the Latin *Muses* love (ecl. 3.55–57).

verdant: *virid-*, another indicative value in Virgil's bucolic range, used to describe 'shade' (ecl. 9.20); 'marram' (ecl. 8.87); 'arbute' (ecl. 7.46), 'verdant bank sides' (ecl. 7.12); 'forage' (ecl. 6.59), 'bark' of beech (ecl. 5.13); 'lizards' (ecl. 2.9), 'mallow' (ecl. 2.30); the lost 'bower' of *Mel* (ecl. 1.75); 'leafage' enjoyed by *Ti* (ecl. 1.80).

itself: as often for energy from nature, e.g., ecl. 10.63 and n.

690. [75–77] **Farewell** (3).

[75] **Let's rise:** leaving the posture and place linked to making the book—an action shared with nature and culture, e.g., 'woods first begin to rise' (ecl. 6.39), but also a 'thornbush' (ecl. 5.39) and 'first golden folk' (ecl. 4.9); cf. LtEpos, 'these [sc., maladies]—all of them—thus rise from the lands' (Lucr. 6.788), in context with Lucr. 6.783–85, cited at ecl. 1.76.

shade: as at ecl. 9.42.

chant: earlier at ecl. 10.31 and n.

heavy: as the ewer of *Silenus* (ecl. 6.17); sc., 'pregnant' ewes of *Ti* (ecl. 1.49) and the hand of *Ti* never 'heavy' with cash so long as under the dispendious thumb of *Galatea* (ecl. 1.35).

691. [76] **juniper shade gets heavy:** need to close emphasized by citing a dark tree and repeating the adjective; cf. 'Junipers and prickly chestnuts' (ecl. 7.53, *Cor*). Cf. also LtEpos, 'heavy shade first assigned to certain trees so as often to cause headaches if anyone lay under them stretched on grasses' (Lucr. 6.783–85); and ecl. 1.1, citing Lucretius' image of both early man and philosophical idyll, 'lying stretched on turf by a rill of water under a lofty tree.'

shade . . . heavy: words repeated gain weight so that the usual protective cover of the bucolic range seems to force closure.

shadows: third mention and shift to plural build sense of menace.

harm: *noc-*, 'noxious,' 'not INNOCent'; cf. 'lest evil tongue harm bard to be' (ecl. 7.28, *Thyr*) and 'not somehow harmed' (ecl. 3.15).

also harvests: extends menace from the bucolic to the georgic range, where 'harvests' are favored by Caesar's star (ecl. 9.48); valued in georgic life (ecl. 3.77, 80).

692. [77] **go home with enough:** as in 'get home, grazed full' (ecl. 7.44, *Thyr*—sardonic); 'Get on . . . get on' (ecl. 1.74, exit line of *Mel*—pathetic).

home: 'Draw from city home' (ecl. 8.68 and refrains); 'Themselves will nanny goats bring home' (ecl. 4.21). Cf. 'who at home' (ecl. 7.15, *Mel*); 'at home there's father' (ecl. 3.33), encapsulating notion of secure base for work.

enough: recurrent concept of measure and containment seals the close (cf. ecl. 10.70 and n).

Evening: the star that bade counting sheep (ecl. 6.85) and the close of day that closes the first and second eclogues.

Reckoning [70–77]. As in musical composition, after the finale comes a coda, also recursive but more broad, for here Virgil recapitulates and writes *fine* both to this last eclogue and in his most explicit terms to the book entire.

His metapoetic allegory invokes meager style, as Servius remarked, but also other concepts in poetics: the epic ambition implicit in the verb 'to sing' and the craft of making a book, adapting the metaphor of weaving used by epigram books.

Hinting at epic ambition, Virgil hails the *Pierians* as 'goddesses' in the manner of Homer. With a polite command, couched in the future tense, he urges one further, great effort: to make these songs the 'greatest' for *Gallus.* The future tense once again, as already in this eclogue at other decisive junctures, conveys what the poet is making or has made. In this case, Virgil has made his shift in the oeuvre of *Gallus* from the etiological epos to the elegies and has translated the elegiac lover into a fresh version of the old bucolic hero raised to the height of tragedy—an ambition foreshadowed in the eighth eclogue. Meanwhile Virgil has shifted the time and scene of bucolic action from Theocritean Sicily to an Arcadia depicted at an imaginary moment prior to the first idyll and populated with motley motifs from his own book cast as company for those authentic old *Arcadians Arethusa* and *Pan:* a capital and crowning emergent blend (cf. pastoral tradition, n. 35).

The image of an alder springing upwards green clashes with the surrounding motifs of winter, with which Virgil winds down. Yet the alder's energetic upward thrust evokes memory of the story of how it arose from the grief of *Phaëthon*'s sisters via the power of song (ecl. 6.62–63). Thus it mingles negative and positive traces: irreparable loss but remediating song—the countercurrents always in Virgil's mind.

In a final variant of his first principle, 'as before, but more,' Virgil recurs to the perhaps most basic constituent of the bucolic range and transforms 'shade' from its positive earlier values (e.g., ecl. 1.1–4), into a definitive closural motif.

By way of ending, then, he harks back to the desperate farewell of the displaced goatherd-singer *Mel* and transforms it into an orderly command. Goats themselves never get enough, in this like lovers, as we were warned in a blunt and pithy priamel from the myth of *Pan* (ecl. 10.30)—as before from the mouth of *Cor* (ecl. 2.63–65), though here more absolute, as suits a tragic plot and style. But the framing voice can impose measure, enough for now; and the motif of satisfaction together with the possibility of getting home at day's end completes the assimi-

lation of the old-order singer and goatherd figure to the newly invented mythic frame. In it the newly posited literary and ethical ideal of Arcadia emerges as the final and fullest realization of the founding principle—as before, but more.

Clues in Social Memory

693. That is, the *Bucolics* could communicate not only orally to diverse audiences but also, like their Greek models, to various readers: "a charming, sometimes witty, surface accessible to a nonspecialist reader and deeper layers of allusion and learning recognizable to readers with expert knowledge." Gutzwiller, *Guide to Hellenistic Literature,* 178–79, emphasizing recent warnings too that Alexandrian poets occasionally performed their works.

694. Wiseman, *Unwritten Rome,* 196–99, 205–23, documents the long and varied performance tradition in Roman culture, which bucolic mimes easily join. Validating the approach of this edition, Wiseman adds "It is, I think, reasonable to assume that much of Rome's communal memory consisted of what the citizen body saw *regularly* performed before its eyes" (239, emphasis mine, recalling the report of 'frequent' [*crebro*] performances of the *Bucolics* on stage; cf. n. 43).

695. Beacham, *Spectacle Entertainments,* 143, cites the satirist Lucian of Samosata (2nd century CE) *De Saltatione* (On Dance) 37–71, which describes not only histrionics on stage but performers' even descending to interact with spectators in the front rows. Cf. Van Sickle, *Design,* xxvii. On Latin tragedy, comedy, indeed epic, in the theater, see Horsfall, *Culture of the Roman Plebs,* 58–59 and, on the cultural level of pantomime, 60–61.

696. "The competitive ethos penetrated almost every activity in ancient Greece, from war, to oratory, to poetry," writes David Konstan in his introduction to Euripides, *Cyclops,* trans. McHugh, 9. 'Best' in Greek *aristo-,* with emphasis on 'old' and 'high' and 'best,' belongs to the propagandistic function of literature as a means of creating and maintaining hegemony by an elite as theorized and documented for Roman literature in Habinek, *Politics of Latin Literature,* 35, 45–46. On spectacles as a means of "teaching the people," see again Wiseman, *Unwritten Rome,* 236–42. On "canons" of "best poets," see Gutzwiller, *Guide to Hellenistic Literature,* 169–70.

697. Success for poetry serving power has ancient roots. See, for example, Ford, *Origins of Criticism,* 274–76, "Heroic Contests."

698. Imagining dialogue that was literally impossible but figuratively representative exemplifies cognitive blending (cf. nn. 3, 9). Such fictions are prevalent, even fundamental, in cultures not just of Greece and Rome.

699. Nagy, *Homer and Hesiod as Prototypes.*

700. This cultural pattern is ably contextualized in Rosen, "Aristophanes' Frogs," 298–305.

701. Stephens, *Seeing Double,* 195, citing Nagy, *Greek Mythology and Poetics,* 36–82. On the "political myth of Pan-Hellenism," see Apollonius of Rhodes, *Argonautika,* ed. Green, 33n112 with bibliography (hereafter Green).

702. Nelson, "Hesiod," 335–38.

703. "The ordering of the world in Greek cosmogonies and theogonies was inseparable from myths of sovereignty. Furthermore, the myths of emergence, while recounting the story of successive generations of the gods, foregrounded the determining role of a divine king, who triumphed over his enemies and once and for all established order in the cosmos. . . . At this level the poetic function was above all to 'serve sovereignty': by reciting the myth of emergence he collaborated directly in setting the world in order." Marcel Detienne, *The Masters of Truth in Archaic Greece* (New York: Zone Books, 1996), 44–45, quoted in Stephens, *Seeing Double,* 86. For emergence as a basic cognitive process, see n. 9.
704. The verb 'hymn' is metaphoric for 'weave' a song.
705. M. Edwards, "Homer's *Iliad*."
706. Burgess, "Epic Cycle and Fragments."
707. Slatkin, "Homer's *Odyssey*."
708. For the *Sirens,* see *Od.* 12.184–91 (cf. n. 267). I am grateful to David Schur for bringing the *Sirens* back to the front of my mind. Their cognitive come-on prefigures analogous pleas and lures in bucolic tradition.
709. Nelson, "Hesiod," 339–42.
710. For the bucolic-georgic orientation of the work, away from city control, see Anthony T. Edwards, *Hesiod's Ascra.*
711. Quotations adapted from H. G. Evelyn-White.
712. "The general idea of demarcations within past time . . . from the very first Greek texts." Feeney, *Caesar's Calendar,* 70.
713. Scully, "Reading the Shield of Achilles."
714. Hannah, "Constellations."
715. The market scene of competing arguments and difficult judgments maps to the general model of competition; cf. n. 700.
716. Singing voice characterized as *leptale-* (571), 'peeled, husked,' from *lepton,* e.g., in *Il.* 20.497: a georgic metaphor from the work of winnowing, which frees the grains from the chaff; metaphorically extended to esthetics and poetics of 'slight' or 'thin' style. Cf. nn. 186, 432, 625.
717. The craftsman's name echoes the god's crafting (*daidallon, Il.* 18.479). Dancers sport linens called 'refined' (*leptas, Il.* 18.595), which recalls the georgic metaphor describing the singer's voice as 'husked' (*Il.* 18.571).
718. Heiden, *Homer's Cosmic Fabrication,* 211–34. To write of design in literature, as in nature, is to employ metaphor. For its necessity and explanatory and heuristic powers, see Ruse, *Darwin and Design,* 274–89.
719. Cf. the relationships hinted at in the table of contents as well as references to the cognitive functions that shape book poetry, nn. 2–4.
720. Nagy, *Plato's Rhapsody and Homer's Music;* cf. metaphors from work with wool and thread, nn. 11–18.
721. In tragedy there would be supplements to the *Iliad* as sequels, e.g., dramatizing the murder of *Agamemnon* by his wife and its consequences by Aeschylus, or other sequels like *Ajax* and *Philoctetes* by Sophocles, or a host of tragedies by Euripides.

Homer's subject—Greek war on *Troy*—would be downgraded as poorly conducted and underfunded by the historian Thucydides in contrast with his own contemporary subject matter—the protracted struggle that wore out the free Greek cities toward the close of the fifth century, leaving them prey to conquest by Macedon in the fourth.

722. This type of short play always followed with a lighter touch the weighty sequence of three tragedies in the annual dramatic competitions; the genre featured—as the name implies—the half-beast, woodsy, sexed-up troupe of the god of wine and theater, *Dionysus.* See Konstan's lucid introduction to Euripides, *Cyclops,* trans. McHugh, 3–10. When Konstan asks why the only satyr play to have been selected by scholars and repeatedly transcribed should be this one, a possible answer springs from the text and our present inquiry. Homer has always been central to Greek scholarship and its successors; it is with one of his most famous episodes that this famous dramatist plays here, enough repeatedly to attract scholars then and still, thus to assure survival to the text. For the fullest and most recent discussions, see George W. M. Harrison, *Satyr Drama.*

723. For fuller, helpful discussion, see Konstan in Euripides, *Cyclops,* trans. McHugh, 10–17; see also Euripides, *Cyclops,* trans. Kovacs, 53–57.

724. *Cycl.* 24 ≈ *Od.* 9.80. Malea is the longest and most eastern of three spurs dangling like teats from the udder of the Peloponnese, considered to divide the Aegean, to its east, from the westward Ionian Sea, which is notoriously treacherous to navigate.

725. Euripides, *Cyclops,* trans. McHugh, 16–17. Konstan cites the failed armada of 415 BCE but also suggests the possibility of more generic satire against the imperialistic hybris evident in Athens' rise and fall, obliquely launched via the scorn expressed by the *Cyclops* for that war to get 'one faithless woman,' also a dig at heroic epos, but then the *Iliad* itself includes critiques of the Trojan campaign and the heroic code—by the angry hero *Achilles* (*Il.* 1), the resentful commoner *Thersites* (*Il.* 2), and the anxious mother and wife *Andromache* (*Il.* 6), whose name, meaning 'manly battle,' suits her sage, but ignored, tactical counsel.

726. *Cyclops* scorns *Zeus* and the north wind's snow, wrapping himself in skins and piling up a fire in the cave (330 after Kovacs); cf. ecl. 7.49–52 and n. 523.

727. Euripides, *Cyclops,* trans. McHugh, 27, the monster's efforts to compete in song mocked by *Silenus,* as aptly noted by the translator.

728. For an authoritative introduction to the political and cultural developments of this period, see Gutzwiller, *Guide to Hellenistic Literature.*

729. T. N. Habinek, in *Politics of Latin Literature,* remarks that the successors to Alexander exploited 'preexistent notions of panhellenic cultural unity' (35), for which see n. 701.

730. Gutzwiller, *Guide to Hellenistic Literature,* 97–103, a telling biographical, philosophical, and literary account.

731. This philosophical view of *Zeus* as a benign ruler may well be tailored to please the poet's eventual royal patron in Macedonia, another poet as court image maker. Cf. Stephens, *Seeing Double,* 12.

732. Aratus was translated into Latin by Cicero (106–43 BCE) in a time when another breakdown of traditional order created another longing for enlightened statecraft and orderly rule.

733. Only a city dweller, unlike Hesiod, could so idealize farm labor. Feeney, *Caesar's Calendar,* 270n118. But Aratus counts as an evil sailing, which Homer valued (its lack mars *Cyclops* culture [*Od.* 9]); cf. ecl. 4.6, 31–45. Yet Aratus must have sailed from his remote coastal town, Soli (proverbial for defective Greek, hence our 'solecism'), to seek teachers at Ephesus, far up the coast; on Cos, an island; then across the Aegean at Athens; then surely to his court patronage in Macedonia.

734. Gutzwiller, *Guide to Hellenistic Literature,* 16–25, "Ptolemaic Egypt."

735. Stephens, *Seeing Double,* 252–57.

736. Gutzwiller, *Guide to Hellenistic Literature,* 22–23.

737. "Holding Egypt and maintaining its prosperity were essential for any dynastic pretensions. Thus how to transform what was a military occupation confined to the periphery into a kingship that effectively controlled the Two Lands was the paramount concern of the early Ptolemies." Stephens, *Seeing Double,* 239–40.

738. Gutzwiller, *Guide to Hellenistic Literature,* 188–96, again a useful survey.

739. "Foundation stories," *aitia,* argues Carol Dougherty, served to justify claims to new territories, "reconfigure them imaginatively in Greek terms . . . : connect the new place with Greek myth, . . . to efface the native and give the intruding Greek population (or colonizers) continuous claim to the place, to create the illusion in other words not of intrusion, but of return." "Linguistic Colonialism in Aeschylus' 'Aetnaeae,'" *Greek, Roman, and Byzantine Studies* 32, no. 2 (1991): 132, quoted in Stephens, *Seeing Double,* 187–88, 256–57; cf. the traces of Arcadian Greek settlement on Rome's Palatine hill.

740. *Phegon edontes* (*Arg.* 4.263–65); Stephens, *Seeing Double,* 189–90; other cases of the thread cited in Green, 304. *Phegon* denotes a species of oak, hence by metonymy the seed of oak, 'acorns'; the same word in Latin refers to 'beech' *(Fagus sylvatica),* which becomes a feature of Virgil's bucolic range; cf. ecl. 9.9 and n. 579.

741. Stephens, *Seeing Double,* 113.

742. Ibid., 257. Stephens describes what can be described as bold instances of cognitive innovation producing emergent blends. Cf. n. 9.

743. Gutzwiller, *Guide to Hellenistic Literature,* 179–80.

744. How such a book looked can now be seen in a gathering of epigrams from the poet Posidippus, short poems organized by thematic groups, each group having a caption, and written in regular columns. In a similar format, the *Bucolics* would make a scroll about two meters in length, which could be unrolled on a large library table and studied as a whole. Cf. nn. 34, 308, 512.

745. Ca. 270 BCE. For an authoritative recent account, see Hunter, *Theocritus,* 1–5.

746. Stephens, *Seeing Double,* 290–91, s.v. 'Theocritus: court poetry of,' discussing two of his expressly public idylls.

747. Cf. n. 12. According to Gutzwiller, "Herdsman in Greek Thought," 2, the herdsman

before Theocritus was "most commonly a figure of analogy rather than the character of focus."

748. "A significant amount of evidence, then, points to a collection of Theocritus' poetry produced by the author himself." Gutzwiller, *Guide to Hellenistic Literature,* 186.

749. *Phaedra* ('shining'), a daughter of *Helios,* cf. Reckoning (ecl. 10.55–57).

750. Id. 1.123–30; cf. n. 740.

751. For a careful analysis of how Theocritus and his fellow poets take their distances from Homeric values as no longer germane to the new political context, see Stephens, *Seeing Double,* 253.

752. Issues of 'truth' in Hesiod and Callimachus are discussed in ibid., 86–87.

753. Hunter, *Theocritus,* 191, a prime instance of how learning and literary acumen enhance the excitement of reading.

754. A fancy too in an older contemporary, Hermesianax, who also wrote of homoerotic love between *Daphnis* and *Menalkas* (frags. 1 and 2 Powell, cited by Gutzwiller, *Guide to Hellenistic Literature,* 64).

755. Theocritus thus makes what we have been calling a prequel (set in mythic time previous, prior to the familiar versions), while a sequel follows (second in mythic time, as the *Odyssey* and *Aeneid* follow the story of the *Iliad*).

756. The meanings of 'bucolic' are documented by Hunter in *Theocritus,* 5–12.

757. Nelis, "Apollonius of Rhodes."

758. Apollonius was called 'Rhodian' for reasons long since forgotten, since no one claimed that he was born on that island or agrees why it would draw him from Alexandria and the perquisites of a royal librarian; traces persist that his teacher was the scholar-poet Callimachus and that they quarreled about poetics.

759. Sc., *Apollo,* the god in the poet's name. For *Apollo* ≈ *Horus* as crucial to cross-cultural poetics, see Stephens, *Seeing Double,* 278, s.v. 'Apollo.'

760. A hint of the 'races' that degenerate through five stages in Hesiod without the focal plots implied by Homer's 'wrath' or single 'man': 'men' and 'olden' give generic recipe for writing 'all over the map.' Cf. ecl. 2.45.

761. Likewise Homer used relative pronouns to develop specific themes: '*which* made myriad pains' and '*who* suffered much.'

762. *Pelias,* a son of *Poseidon,* exposed by his mother, *Tyro,* but reared by herdsman (bucolic theme also for heroes such as *Amphion, Romulus*), seized control of Iolcus (Thessaly, northern Greece), forcing out his own half-brother, *Aeson,* whose son *Jason* survived and was reared in the wild by the centaur *Chiron* (also to be tutor to *Achilles*). *Jason,* after his return to Iolcus wearing one sandal, was sent by *Pelias* to get the *Golden Fleece.*

763. Fabled fleece from a winged ram sent by the cloud goddess, *Nephele,* to rescue her children, *Phrixus* and *Helle,* from their jealous stepmother, *Ino* (a daughter of *Cadmus,* the founder of Thebes). *Helle* fell into the strait before the Black Sea *(Pontos),* giving the strait the name Hellespont; *Phrixus* arrived in Colchis, sacrificed the ram, and hung the fleece on a tree guarded by a dragon.

764. The name *Argo* means 'bright, shining; swift'; ancient marginalia say that some call it the 'first ship,' while others point to a story of earlier Greek migration from Egypt to the peninsula of the Peloponnese by *Danaus,* who descended from *Io.* Apollonius does not treat the *Argo* as 'first,' since he has it meet 'ships' from Colchis, where the *Argo* heads (*Arg.* 3.341). For details, see Green, 202, on *Arg.* 1.18–19.

765. Green, 473, s.v. 'similes.' *Jason* is depicted as a georgic hero by pointed allusions to Hesiod and Homer, as acutely shown by Fantuzzi in Fantuzzi and Hunter, *Tradition and Innovation in Hellenistic Poetry,* 272–75.

766. *Menoitius* and *Peleus.* In all it is a crew of fifty heroes (not counting *Hylas,* the young boy friend of *Heracles*). Homer said that the *Argo* with *Jason* safely passed destructive shoals (*Od.* 12.61–72). Cf. Green, 38.

767. Apollonius challenges thus Hesiod by digesting the whole *Theogony* into so few lines but also drawing threads from Empedocles, Pherecydes, and Egyptian cosmology. Stephens, *Seeing Double,* 197–200; cf. Green, 208–9. *Orpheus* was also imagined in other roles: setting the rhythm for rowing (*Arg.* 1.540); naming a place and setting up an altar where the poet's eponymous god *Apollo* showed himself (2.686–93); with the seer *Mopsus* honoring a dead hero, building another altar and dedicating a lyre (2.911–29); making music outside the remarkable cave when *Jason* weds *Medea* (4.1159–60); and entreating the daughters of the *Evening Star (Hesperus)* to help the thirsty heroes find water in the desert toward the end of their travels (4.1420).

768. In this Apollonius challenges and outdoes Homer: *Odysseus* had to have himself tied to the mast to avoid the *Sirens*' threat. For further examples and discussion, see Green, 329.

769. Earlier Apollonius challenged the Shield by describing a mantle woven by *Athena* and worn by *Jason* when he went to meet the Lemnian queen *Hypsipyle* (elsewhere subject for a tragedy). Her female subjects had murdered their men and looked to the *Argonauts* to help them renew their population. Apollonius disposes seven scenes on the mantle (*Arg.* 1.730–67), incorporating action into the work of art: 'beyond adjudication there is also pleasure.' Habinek, *Politics of Latin Literature,* 4–5.

770. A picture of *Ariadne,* left asleep on a lonely island while *Theseus* sailed away and snatched by *Dionysus,* hung in a shrine of the god's next to his theater in Athens (Pausanias, *Guide to Greece* 1.20.3).

771. Green, 279–80. "Hypsipyle was the granddaughter of Ariadne and Dionysus (who of course had rescued Ariadne on Naxos and, as the schol. [scholiast, sc., ancient commentator] reminds us, deflowered her . . . and sired numerous children on her), and so Hypsipyle-Jason, Medea-Jason, Ariadne-Theseus and Ariadne-Dionysus are all seen to be part of the same pattern and thus mutually illustrative." Citing *Apollonius of Rhodes: "Argonautica,"* ed. Hunter, 208.

772. Gutzwiller, *Guide to Hellenistic Literature,* 212.

773. For an illuminating account of the role assigned to female psychology and sexuality by Apollonius, see ibid., 80–84.

774. Fantuzzi and Hunter, *Tradition and Innovation in Hellenistic Poetry,* 42–88, 191–200, 350–76 (Hunter), 246–54 (Fantuzzi).
775. Stephens, *Seeing Double,* 180n22.
776. Ibid., 121.
777. For book structuring as cognitive function, cf. nn. 3, 4, 9. For Callimachean structuring, see M. A. Harder, "Aspects of the Structure of Callimachus' Aitia," in Harder, Regtuit, and Wakker, *Callimachus,* 99–110. Also in Callimachus' book of six hymns there are "balanced pairs at either end bracketing a balanced pair in the centre," so it is considered to be "our earliest surviving example of *a poetic book*." Frank Nisetich in Callimachus, *Poems of Callimachus,* xxix.
778. Ink strokes in the papyrus suggest '*el*[,' which scholars restore as *el*[*isso,* 'draw,' or *el*[*auno,* 'drive, push'; cf. 'drive, push' and 'draw' as two basic bucolic tasks used by Virgil in analogies for poetics (ecl. 1.13), n. 195. As a token of his 'thin' poetics, Callimachus uses *lept-,* 'husked,' cf. Homer's *leptal-,* n. 716.
779. Stephens, *Seeing Double,* 86–87; Gutzwiller, *Guide to Hellenistic Literature,* 63–65.
780. "All this must have been engineered by the court as a kind of foundational story for the third generation of the Ptolemaic dynasty." Gutzwiller, *Guide to Hellenistic Literature,* 67–68; cf. ecl. 3.40 and n. 296.
781. Stephens, *Seeing Double,* 257. Analogy suggests itself with what poets will create because of, for, and at Rome.
782. For a lucid critique of long-held, arbitrary, and often contradictory opinions regarding the roots of epos at Rome, see Farrell, "Origins and Essence of Roman Epic," cautiously inferring the possibility of "a cultural revolution parallel to the political one that saw Rome evolve from a Greek-style polis to a Hellenistic empire" and asserting that the work of its first-known writers "directs Roman epic, and poetry in general, along specifically literary lines and puts it in dialogue with the kind of political and cultural issues that dominate Hellenistic literature as well." For more emphasis on the Roman elite's need to project power through culture, hence patronage for literature, see Habinek, *Politics of Latin Literature,* 34–68, 88–102, to be integrated with Feeney, *Caesar's Calendar,* 95–100, and supplemented with, Goldberg, "Early Republican Epic," although he too skirts Habinek's reasons why "influential aristocratic families of the third century" decided to begin making "significant public commissions" of literary works (430). Early in the third century, one great clan began appropriating Hellenistic models to advertise itself. Van Sickle, "First Hellenistic Epigrams at Rome"; idem, "Elogia of the Cornelii Scipiones," on Greek-style inscriptions in a monumental tomb along the road leading southward toward the Greek colonies around the shores of lower Italy and Sicily, said by Wiseman to be the "earliest evidence for narrative writing at Rome" (*Unwritten Rome,* 5–7).
783. The wars called 'Punic,' the Roman term for 'Phoenician.' Feeney, *Caesar's Calendar,* 52–59, argues that Rome absorbed a Sicilian view of the Mediterranean world, taking over the Sicilian sense of placement between the barbarian west (Carthage) and the culturally superior east (Athens).

784. For the shift from Saturnian to epos, see Sciarrino, "Introduction of Epic in Rome," 455–57; for the importation of epos, see Wiseman, "Fauns, Prophets," 513, reprinted in Wiseman, *Unwritten Rome,* 39.

785. Habinek, *Politics of Latin Literature,* 182n11. Links between Saturnian (representing 'back then' and 'off there') and 'dominant members of Roman society' are discussed in Sciarrino, "Introduction of Epic in Rome," 456–57. On the convivial (banquet) texture of elite culture, see Habinek, "Wisdom of Ennius," 487–88.

786. "One factor that might help explain the sudden developments at Rome in the mid-third century is just this, that poets like Livius, Naevius, and Ennius, and of course their patrons as well, were not just familiar with traditional Hellenic culture, but were responding specifically to contemporary Hellenistic receptions of and interpretations of that culture." Farrell, "Origins and Essence of Roman Epic Origins," 427.

787. Saturnian verse is described as "a meter associated with hymns, epitaphs, and official utterances" whose "elevation to literary use presented new opportunities and new challenges" in Goldberg, "Early Republican Epic," 431; on epitaphs, see n. 782.

788. Livius Andronicus produced a powerful cultural innovation by blending Homer's plot with old Saturnian—threads of 'back then' and 'out there.' Cf. Sciarrino, "Introduction of Epic in Rome," 458.

789. Sciarrino, "Introduction of Epic in Rome," 458–60; Goldberg, "Early Republican Epic," 432–33. Tension between the desire to maintain longstanding notions tracing Rome's origins to the (Greek) heroic-mythic range and efforts to construct a frame of historical time are documented in Feeney, *Caesar's Calendar,* 95–100.

790. See Gruen, *Culture and National Identity,* 222; and Habinek, *Politics of Latin Literature,* 34–68, on the aristocratic invention of literature as a political tool.

791. Goldberg, "Early Republican Epic," 433–35.

792. Fulvius Nobilior installed the stolen statuary in a new portico to a temple of *Hercules* near a shrine of the old *Camenae.* Rüpke, "Ennius's *Fasti* in Fulvius's Temple," 489–90; Goldberg, "Ennius after the Banquet," 437.

793. The line shows epic threading from Homer and Hesiod's *Muses* dancing on Mount Helicon, but there is also an allegorical meaning. Gratwick describes "Muses, you who make the great sky vibrate with your steps," as "an allusion to the theory of the harmony of the spheres." Gratwick, "Ennius *Annales,*" 74; cf. ecl. 6.27, 82–86. 'Steps' or 'feet' *(pedes)* is also used metaphorically to label the measures in a meter. Cf. ecl. 9.1, with n. 569.

794. Sciarrino, "Introduction of Epic in Rome," 462–63, on so-called *met-em-psych-osis* (mid or twixt-into-soul-process of), an idea drawn from the semimythic Pythagoras, who is also associated with the belief that number orders the cosmos.

795. Wiseman, "Fauns, Prophets," 516, reprinted in Wiseman, *Unwritten Rome,* 41–42, quoting Varro *On the Latin Language* 7.36.

796. For a lucid overview, see Gratwick, "Ennius *Annales,*" 60–70. See also Skutsch, *Annals.*

797. Sciarrino, "Introduction of Epic in Rome," 464.
798. Feeney, *Caesar's Calendar,* 57.
799. See Gratwick, "Ennius *Annales,*" 157, which is basic for what follows.
800. Feeney, *Caesar's Calendar,* 275n44, remarks Ennius' interest in the numerological doctrines of Pythagoras; cf. n. 793. And Gratwick, "Ennius *Annales,*" 157n4, writes that "the ideas of Epicharmus and Empedocles of Acragas are not to be nicely distinguished in this connexion."
801. Gale, "Republican Epic," 440–51.
802. Feeney, *Caesar's Calendar,* 54–59.
803. Lucretius' title recalled epos by the Sicilian Empedocles (ca. 490–430 BCE), and he drew threads too from Ennius, setting out in an elaborate introductory frame to credit yet contradict both. See Sedley, *Lucretius Greek,* 10–34, arguing for a close intertext with Empedocles; and S. J. Harrison, "Ennius and the Prologue to Lucretius," arguing for dialogue with Ennius. Their cases, which are potentially complementary yet contradictory as thus far presented, invite reconciliation as a layered conceptual blend.
804. The scene draws threads from two tragedies: by Euripides and, in Roman social memory, Ennius. S. J. Harrison, "Ennius and the Prologue to Lucretius," 4–6.
805. Lucretius thus dismisses fear of eternal punishments (like those envisioned, for example, by Plato and Homer). Lucretius may well use a form of ring composition, or chiasmus, as Harrison would have it (p. 7), but comparison ought to be made with the structure of *Achilles'* Shield (see above) and with numerous structures in Catullus, for which see Claes, *Catullan Chains.*
806. Goldberg, "Early Republican Epic," 436–38; Skinner, *Companion to Catullus,* 587, s.v. 'poem 64,' for views of Catullus' experiment with epos.
807. Catull. 66, "Lock of Berenice."
808. Feeney, *Caesar's Calendar,* 124–27, missing the differentiated strains of epos, for which see Van Sickle, *Design,* 133n23.
809. Catull. 64.50–51, of the coverlet imagined as embroidered *(variata)* for the wedding couch of *Peleus* and *Thetis;* cf. amazement as an epic-bucolic attitude (ecl. 1.11 and n), also work with wool and thread as an analogy for literary endeavor, nn. 14, 17.
810. Apollonius imagined their infant son *Achilles* in the arms of his tutor, the *Centaur Chiron,* seeing off the boat. Catullus invites the centaurs to the wedding after the *Argo* returns home but before his heroic pupil is begotten, much less born.
811. The whole *Argonautica* story lurks like a huge subtext between 1–30 and 31–406.
812. Documented in Green, 328.
813. Cf. n. 771.
814. Gutzwiller, *Guide to Hellenistic Literature,* 178.

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815. For the cognitive functions of structure and analogy, see nn. 5, 8, 9.
816. Cf. n. 12, also the etymology of eclogue as a kind of reckoning of accounts.

817. From Hesiod and Homer down. Cf. ecl. 8.11.
818. For diverse symmetries shaping the book, cf. nn. 5, 8, 9, 20, 875.
819. Omitted are verses 28a and 76, which do not fit the overall design. Cf. Skutsch, "Symmetry and Sense," 156.
820. Cf. Van Sickle, *Design,* 21–23, 234–37, and ecl. 6.82–86; see also Van Sickle, "Le Bucoliche."

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Some of the items indexed occur in frequency or distribution that invite inference. *Amaryllis*, a figure drawn from idd. 3, 4, thus old bucolic, occurs as follows—ecll. 1, 2, 3, [8], [[9]], where square bracketing marks as relatively reduced the occurrences later in the book. By contrast *Phyllis,* a figure not drawn from idylls and thus neo-bucolic, occurs as follows—ecll. 3, [5], 7, 10. The nuanced tilt from an old bucolic figure toward a new one invites an inference of design unifying the book as a whole.

Daphnis, the defining cowherd figure from old bucolic (idd. 1, 6, [7]) recurs as follows—ecll. {1}, [[2]], [[3]], 5, {6}, [7], [[8]], [[9]], {10}—where curly bracketing indicates merely implicit reference in three eclogues, with other occurrences variously explicit. However, for the formerly minor figure of *Tityros* (idd. [3], [[7]]), transformed into the defining cowherd for Roman bucolic, the occurrences are even more complex—ecll. 1 // [6]: [[3]], [[5]], {7}, [[[8]]], [[[9]]]. Explicitly this figure serves to inaugurate the two half books with their contrasting agendas: expansive (ecl. 1, overshadowing idd. 1, 3, 7) versus restrictive (ecl. 6, yet still far overshadowing singer *Tityros*, id. 7). Otherwise in reduced status, *Tityrus* marks generic continuity (ecll. [[3]], [[5]], [[[8]]], [[[9]]]), not far beyond the old subaltern *Tityros* (id. 3). Implicitly, moreover, the cycle of *Meliboeus* envisions the erstwhile exile drawn back down to the bucolic range by his stray billy goat, his *tityros* (ecl. {7}).

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—(ecl. 6) Eurotas, 'broad river' flowing down from its Arcadian source, carrying its own memories of passion (*Apollo* accidentally killing beloved *Hyacinth*, *Leda* embraced by *Zeus* in swan form), commanding laurels to preserve and transmit *Apollo's* singing, broadening epos in the middle range (Callimachus, Pausanias), *see also* Arcadians: Eurotas, Alph • 58, 62, 72, 95, 98, 147, 161, 195–97

-*Aegle,* 'gleam,' called 'most lovely' (*pulcherrim-*), adjective echoing old heroic epos, rather than the usual bucolic 'shapely' (*formos-*), catching country eyes, *see also* naïads, 'nymphs of springs' *and* clues for threading: epos, *Argonautica*, *and also* qualities picked: from the heroic range • 95–96, 189, 193, 206, 227, 241

-Permessus, river that flows down Mount Helicon, where *Muses* bathed, *see too below,* his source *Aganippe* • 194, 227

-*Nisus*, his tragic myth blended with another, *see also Ulysses, Scylla* • 98, 195

-*Odysseus* (ecl. [6], [8]), *see also here Ulysses* • 102, 116–17, 120–21, 126, 128, 130, 132, 158, 172, 195, 197, 212, 229, 250

-*Ulysses* (ecll. [6], [8]), Latin for *Odysseus*, *see also here Circe, Scylla* • 98, 105, 146, 150, 211

-*Proeteus' daughters*, wandered Arcadian hills thinking they were cows, but never lusting after a bull, unlike their distant cousin *Pasiphaë* (Callimachus, *Hymn* 3), *see also Pasiphaë,* their distant cousin • 192

-*Scylla*, two tragic-heroic myths blended in one name, *see also Ulysses, Nisus* • 98, 195, 211, 234, 237

—(ecl. 8) *Arion*, his power to summon aid contrasted with the impotence of the lover *Damon* and his Arcadian verses, *see also Orpheus* • 104, 150

-*Circe*, witch with magical (vatic) powers, *see also here Odysseus, Ulysses* • 105, 150

—(ecl. 10) *Aganippe*, source of the river Permessus that flows from Mount Helicon

-*Adonis*, paramour of *Venus,* killed while hunting, bad omen for dying poet going to hunt on hills • 54, 111, 155, 229

-*Doris*, daughter of the old man of the sea, metonymy for the sea between Arcadia and Sicily • 166, 225

4. CHARACTERS VOICELESS YET EVOKING VOICE (in alphabetical order)

—*Aegon* (ecl. 3, from id. 4), 'old goat'(?), distracted by love, entrusted sheep to *Damoetas*, provoking *Menalcas* to ask for *Meliboeus*, *see the names* • 47, 83–84, 91, 93, 144

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—*Alexis* (ecll. 2, 7), 'no words,' loved vainly, pet of master so a city slave (standing for higher thematic range), *see also* metonym, metapoetic • 44, 49, 60, 63, 79–82, 94, 99, 101, 138, 148, 170, 173, 178, 197, 200, 205, 232–33
—*Amaryllis* (ecll. 1, 2, 3, [8], [9], from idd. 3, 4), 'sparkling,' loved, as in *amor, amare*, but sometimes bitter, as also *amar-*, but then merely a servant and a puzzling dim memory • 41, 48, 75–77, 79–80, 82, 84, 86, 102, 105–6, 108, 151, 163, 169–70, 189, 217–18, 231, 236, 241
—*Amyntas* (ecll. 2, 3, 10, and id. 7), 'defender,' a name of kings reduced to humble bucolic guise • 45, 48, 80–81, 83, 86–87, 91–92, 111, 155, 172, 232
—*Codrus* (ecll. 5, 7), introduced as a typical topic, then a master singer, name recalling last king of Athens, who donned rustic disguise and provoked his own death, saving the city • 63, 92, 99–100, 148, 184, 201
—*Delia* (ecl. 3), her love forestalled by willing *Amyntas, see also* gods deployed, *Delia* (ecl. 7)
—*Galatea* (ecll. 1, 3, 7, [9], and idd. 6, 11), 'milky,' like *Amaryllis* relic from old bucolic, unlike *Phyllis* • 76–77, 84, 86, 99–100, 107–8, 126, 148–49, 152, 166, 176, 178, 203, 219–21, 232, 243
—*Hylas* (ecl. 6), drowned by nymphs causing *Argonauts'* outcry, the first erotic plaint (Apollonius, *Argonautica,* and Theocritus, id. 11) • 97, 192, 213, 250
—*Iollas* (ecll. 2, 3), wealthy lover, master? • 44, 47, 80, 82, 84, 86, 138, 177, 224
—*Lycoris* (ecl. 10), 'wolfy' (Greek *lyk-*, Latin *lup-*, also metaphorically 'whore'), elusive love sought by *Gallus* in his elegies, yet as a professional actress she might be imagined reciting the role of *Arethusa* purveying songs for *Gallus* meant to move herself (!) • 71, 74, 110–11, 152–53, 155, 188, 194, 224, 226–27, 230–31, 233, 239
—*Phyllis* (ecll. 3, 5, 7, 10), 'green leaf,' name of queen in Thrace turned into almond tree, cited as a typical topic and emerges as typical neobucolic lover • 63–64, 84, 86–87, 111, 148–49, 155, 184, 199, 205–6, 232
-greening the grove (ecl. 7) • 99–101, 177
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—(ecl. 1) *god* encountered by *Tityrus* at Rome, *see under* Caesar, Octavian
—(ecl. 4) *Parcae*, 'parsimonious, sparing,' their voices declare destiny, *see also* causal myth: fates; *also* clues for threading: epos (Latin): Catullus • 15, 51, 88, 90, 133, 142, 181–84, 187
—(ecl. 5) *Daphnis*, ordering his own epitaph, like *Odysseus* claiming fame as far as heaven, *see too the names* • 91, 93, 185
-crags and trees, hailing the new god • 93, 185
—(ecl. 6) *Silenus*, *see the name*
-*Pasiphaë*, *see the name*
-sailors, *Argonauts,* lamenting loss: first human voices heard, *see also* characters voiceless: *Hylas* • 97–98
-*Linus* (ecll. 4, 6), *see the name*
—(ecl. 9) new squatter, *advena possessor* telling old cultivators to get gone, giving voice to the revolutionary message, which was not voiced but carried out by the voiceless soldier, godless barbarian (ecl. 1) • 68
6. CHARACTERS GIVEN VOICE, *see also* poetics, bucolic: exchange, shifts
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-*Corydon* (ecl. 7), *see the name*
-*Thyrsis* (ecl. 7), *see the name*
-*Damon* (ecl. 8), *see the name*
-*Arethusa* (ecl. 10), *see the name*
—*Palaemon* (ecl. 3), 'old-friend, wrestler,' referees a match in song and calls it a draw, imposing measure, 'enough already' • 45–46, 49–50, 52, 82–83, 86–88, 143, 149–50, 152, 197
—vatic in style and theme, from *vates*, 'weaving verses' like old Latin heroic songs or black-magical spells
-*Alphesiboeus* (ecl. [5], 8), songs as erotic sorcery, spells drawing *Daphnis* back down from a higher range, *see also* metonym, metapoetic *and Daphnis* • 65–66, 91, 93, 101–4, 150
-*Corydon* (ecll. 2 // 7), imagined as trying to make song enchant, charm the shapely *Alexis*, in other words trying to draw down a desired figure from the highest range to the bucolic range, *see too the names*
-*Damoetas* (ecll. 2, 3, [5]), *see the name*

-*Lycidas* (ecll. [7], 9), *see the name*
-*Meliboeus* (ecll. 1, [3], 7), *see the name*
-*Menalcas* (ecll. [2], 3, 5 // [9], 10), *see the name*
-*Moeris* (ecll. [8], 9), *see the name*
-*Mopsus* (ecll. 5, [8], {9}, {10}), *see the name*
-*Tityrus* (ecll. 1 // 6: [[3]], [[5]], {7}, [[[8]]], [[[9]]]), *see the name*
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—composing poems to compose books, *see also* book, poetic
-Callimachus (ca. 280–245 BCE), Greek elegy, *Aitia*, 'Causes,' etiologies in four scrolls (ecll. 1, 6), hymnic epos (ecll. 4, 6), epigrams, iambs • 9, 48, 51, 54, 128, 130, 187, 194, 249, 251
-Posidippus of Pella (ca. 310–240 BCE), Greek epigrams, grouped in book by themes (ecll. 3, 7) • 19, 48, 63, 248
-Meleager of Gadara (early first century BCE), Greek epigrams, 'Garland' (ecll. 2, 3, 7) • 44, 197, 224
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-*Cyclops*, Euripides (ca. 480–406 BCE), *see also Silenus* (ecl. 6) • 44, 46, 62, 83, 117, 120–26, 166, 169, 171–73, 187, 198, 208–10, 219–21, 245, 247–48
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-Accius (170–ca. 86 BCE), shaping Roman social memory, *Brutus*, *Tereus*, 'fierce ash' • 158, 173, 195, 206
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—epos // elegy, Gaius Cornelius Gallus (ca. 70–26 BCE), etiological epos translated from Euphorion of Chalkis (ecll. {3}, {4}, [5], 6, {8}, [10]) // elegiac lover (ecll. [6], 10), replaces the dying cowherd *Daphnis* (idd. 1, 7) • 11–12, 30, 48, 54–55, 71–74, 91, 95, 97, 109–12, 152–53, 155, 159, 171, 178, 184, 188–89, 194, 200, 209, 219, 223–32, 235–38, 240–42, 244
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-*Iliad*, Homer (dominant in social memory at least since eighth century BCE), projected recurrence of war at *Troy* (ecl. 4), *see also* Shield • 8, 40, 115–17, 119, 122, 127, 183, 246–47, 249
-*Odyssey*, Homer (dominant in social memory at least since eighth century BCE), *see also* characters unvoiced yet broadening: *Circe, Scylla, Ulysses* (ecll. 6, 8) • 116, 129, 159, 172, 176, 199, 246, 249
-*Argonautica*, Apollonius (ca. first half third century BCE), projected recurrence of *Argo*'s voyage to get golden fleece (ecl. 4), motifs from Argonautic myths (ecl. 6), *see also* prequel (to both tragedy and Trojan themes in epos) • 41, 48, 59, 67, 126–28, 130, 132–33, 159, 161, 169, 175–76, 178, 181, 184, 192, 245, 249–50, 253
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-*Phaenomena*, Aratus of Soli (ca. 315/310–240 BCE), ideology of universally ordering divine authority assimilated (ecll. 3, 4), *see also* cultural frames, Hellenistic (Macedonian court) • 9, 48, 51, 63, 123–24, 132, 156, 175, 178, 248
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-108 vv = 36 (frames and refrains) + 36 ('verses') + 36 ('songs') =
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G

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—*Muses*, Latin, *Camenae*, 'of song (*carmin-*),' Latin nymphs of spring near Rome (ecl. 3), *see also* clues for threading: verse, Saturnian • 9, 29, 46–47, 50, 53, 63, 83–84, 86, 98–99, 139, 143, 147, 176–77, 199, 252
-they parceled out epos 'strong' to Varius and to Virgil 'soft but artfully made' wrote Horace, *see* clues for threading: epos, Varius • 9
—*Venus* • 64, 86, 101, 105–6, 131–32, 148, 173, 208, 221, 224
-her mother, *Dione*, *see also* Caesar, Julian myth • 106, 221
—bucolic drawn down from Greek tradition despite debunking by Lucretius as 'wildwood muse' • 34, 39, 51, 131
-nymphs • 12, 25, 34, 43–44, 55, 63, 66, 71–74, 76, 80, 82, 84–85, 92, 95–97, 99–100, 107–12, 126, 140, 148, 153–54, 162, 166, 172, 176, 189, 192–93, 195, 200–201, 210, 218, 220, 222, 224–28, 237, 242
-*Pan* (ecll. 2, 4, 5, 7, 8, 10), invention of pipe implied (id. 1), *see also* Arcadia and Arcadians • 10–11, 14, 30, 41–44, 50–55, 58–59, 63, 66, 71–74, 80–81, 88, 90, 93, 99, 102–3, 109–11, 125–26, 131, 137, 138, 142–45, 147, 150, 153–54, 161–63, 171–72, 174, 182–84, 194, 197, 199–201, 206–7, 209, 213, 224, 226, 228–31, 239–41, 244–45
—bucolic-georgic blending Greek with Roman rural tradition and dignifying new god *Daphnis*
-*Bacchus* (ecll. 5, 6, 7) • 53, 61, 91–96, 101, 144, 146, 148, 186, 189, 201, 205
-*Ceres* (ecl. 5) • 53, 94, 145, 186
-*Pales* (ecl. 5) • 93, 146, 184
GODS, POLITICAL, *see under* Caesar

H

HENCE, *hinc,* 'from here, from this place,' literally projecting movement from a location, thus displacement, but figuratively frequent to specify and introduce inference in a story (narrative) or argument (dramatic exchange), *see also* cognitive process: positing mental space *and* metonym, metapoetic • 9, 11, 15, 23, 35, 62, 72–73, 75, 77–78, 80, 83, 89, 91, 93, 111, 114–15, 129, 131, 137, 147, 155, 157, 164, 166, 170, 173, 176–79, 184, 186, 191, 193–94, 197, 216–17, 223, 225–26, 233, 248, 251
HERE, *hic,* 'here, in this place,' literally marking a present location, thus placement, but figuratively frequent to emphasize location in a story (narrative) or argument (dramatic exchange), a topic remembered, anticipated, or posited as present, *see also* cognitive process: positing mental space *and* metonym, metapoetic • 9, 11–12, 15–16, 18, 25, 35–36, 42, 44, 46, 49, 51–53, 58, 60, 62, 65–68, 70–73, 77–78, 80, 82, 84–85, 87–88, 90–92, 99–102, 105–6, 108–9, 111, 121–22, 139, 140, 143, 147, 151–53, 158–60, 163, 165–85, 187–90, 192–202, 204–5, 207–9, 211–12, 216–25, 230–33, 235, 237, 240, 242, 244, 247
—where • 13, 22–23, 27, 31, 34, 39, 48, 50–53, 58, 61, 64, 68–70, 72, 75, 79–80, 85–87, 92–93, 98, 102, 107, 109, 111, 117–18, 121, 123, 128, 133, 135, 139, 142, 144, 149, 153, 158–59, 164, 167–69, 171, 173–74, 177–78, 182, 187, 193–94, 196, 198–200, 202, 207, 209, 213–14, 216–17, 220–21, 223–25, 227–32, 234–37, 239–40, 243, 250, 260

I

IDEOLOGY, dominant system of ideas, interests, and beliefs, blending political and poetic programs into cultural frames, *see also* causal myths, *also* commentary • 27, 38, 42, 49, 135, 156–59, 169, 176, 185, 218
—aristocratic invention of literature as a political tool • 252
—Alexandrian cultural frame, Ptolemaic court with library and museum (from third century BCE) • 32–33, 38, 41, 91, 123–25, 128–29, 132, 158–59, 239, 245, 248, 251
-poets as court image makers • 32
-Ptolemy • 34, 124, 157, 164, 177, 208
-Callimachus fabricates Ptolemaic cultural and political agenda, *see also* clues for threading: composing • 128
-Theocritus alludes to Ptolemy (id. 7) • 34
—Hellenistic cultural frame (Macedonian court), *see also* clues for threading middle epos: Aratus • 11, 29, 39, 54, 91, 123–24, 129, 156, 245, 247–53
—old Roman republican cultural frame, *see also* cycle of *Meliboeus*
-its founder, *Brutus,* aided by bard, *vates*, in familiar tragedy by Accius, *see under* clues for threading: tragedy • 158
-its watchword, 'Liberty,' masked as slave's for *Tityrus,* also usurped by Caesar Octavian in propaganda (ecl. 1) • 32
-its political system of sharing power shattered by overreaching ambition • 40
-its loss presaged when oaks struck by lightning could not be read by *Meliboeus*, failing in vatic art • 9, 38
—new Roman cultural frame invented in politics and poetics, "finding appropriate models for new regime," *see also* cycle of *Tityrus* • 32
-created by blending vulgar mime with old vatic voice drawn from social memory (ecl. 1 remaking idd. 1, 7) • 33–34
-cognitive breakthrough to viable myth • 40
-augmented and consolidated in first half book • 10–11
-like Alexandrians "creating a myth of emergence," *see too* cognitive process: blend, emergent • 38
-like Alexandrians, justifies new regime with old features, masking revolutionary change with the oracle's theme of return to the state 'as before,' adding 'bring up bulls' to spur Romanizing old bucolic, *see too* causal myths • 10, 39–40
-use of bucolic mythology counters its debunking by Lucretius (ecll. 1, 6), *see also* clues for threading: epos • 34

J

JOURNEY AS ANALOGY (METONYM) FOR SHIFT IN THEMATIC RANGE, *see also* hence, here *and* metonym, metapoetic • 14, 16, 30, 37–40, 58, 66–67, 70, 75, 88, 94, 102, 110, 116, 131, 139, 142–44, 152, 158, 166, 171–72, 176, 179–81, 185–86, 191, 196, 200, 202, 212–13, 223–24, 230, 241–42, 248–49
—old cowherd *Tityrus* to Rome and back (ecl. 1) enacts shift in thematic range and generic scope • 9, 70
-goatherd *Meliboeus* driven from civic-georgic order reduced to wandering but held in bucolic range for a moment by *Tityrus* (ecl. 1) • 9
-then *Meliboeus* seduced from georgic work by billy goat {*tityr-*} down to brief sojourn in a new version of the bucolic range (ecl. 7) • 11, 13
—*Menalcas* (ecl. 5, closing exchange of gifts, from id. 6) endowed with vatic staff as if to travel • 57
-*Menalcas* (ecl. 9) defeated, his cohort on forced walk to city (beyond the bucolic range) • 70
—*Gallus* (ecl. 6) wandering in erotic elegy but then drawn upward to etiological epos (ecl. 6), laid low in Arcadia, resolves to carve erotic verse on trees and go to hunt on hills, reaching tragic heights (ecl. 10) • 28, 64

L

LIBRARIES, FOUNDED AT ROME, EMULATE CULTURAL POLITICS OF HELLENISTIC RULERS, *see also* ideology, Pollio • 19, 30, 124–26, 128, 157, 191, 208, 248, 256
Linus (ecll. 4, 6), his authority, along with that of his father, *Apollo,* and of *Orpheus*, with his mother, *Calliope,* and even of *Pan,* even in Arcadia, challenged by the ambitious vatic singer

Linus (continued)
(ecl. 4); imagined on Mount Helicon conveying authority in Hesiodic tradition for epos in the middle range, a poem about the origin of a grove of *Apollo's,* where the seer *Mopsus* defeated the Homeric seer *Chalkas*, as told by Euphorion in Greek and translated by Cornelius Gallus (ecl. 6), *see also Mopsus and* clues for threading: epos, middle range • 50, 88, 90, 95, 98, 144, 182, 194, 206, 228, 240
LIVESTOCK: BUCOLIC CAPITAL FOR COGNITIVE INVESTMENT, MAKING AND KEEPING ECLOGUE BOOKS
—cattle, highest range, *see under* cattle, *also* genre, bucolic: workers, cowherds *Daphnis* and *Tityrus, also* cycle of *Tityrus*
—goats, lowest range, *see under* goats, *also* goatherd *and* cycle of *Meliboeus* (ecll. 1, 7, 10)
—sheep, middle range, *see under* sheep, *also* shepherd
Lycidas (ecll. 7, 9)
—(ecl. 7) a fickle lover courted with boasts by *Thyrsis* the neo-Arcadian and would be bard-seer, *vates,* that gets defeated in competition, *see also* characters drawn down, *Lykidas*
—(ecl. 9) youthful, eager for song, dismayed at defeat of *Moeris* and *Menalcas* after reported power of the latter's vatic songs, but himself disclaims status as bard-seer, *vates*, reaffirming his restrained poetics from Theocritus (id. 7) • 64, 67–70, 99, 101, 106–8, 110, 149, 151–53, 206, 214, 223

M

Meliboeus (ecll. 1 // 7), goatherd and singer, failed seer, portrayed as active also in the georgic and civic ranges, *see also* cycle of *and* goatherds *and* metonym, metapoetic • 9–14, 17, 35–38, 40–42, 44, 46–49, 59, 62, 66, 68, 75–80, 84, 91, 94–95, 98–101, 107, 134–36, 140, 143, 146–47, 149, 157, 159–60, 163, 174, 194, 198
Menalcas (ecll. [2], 3, 5 // [9], 10), shown in stages from slighted youth (ecl. [2]) through youthful critic (ecl. 3) up to elderly authority (ecl. 5), so that the figure's growth functions as a metonym for progressive developments in the cycle of *Tityrus*. In retrospect, distancing the cycle and its ideological program, the figure is described as defeated, no match for Roman force (ecl. [9]), in effect thus freed (in the poet's mind) for transfer to Arcadia (ecl. 10), *see also* characters drawn down from old bucolic threads, *Menalkas, and* characters given voice, vatic, *and* goatherds *and* metonym, metapoetic • 11–12, 45–47, 51–53, 55–57, 60, 68–72, 79–86, 90–94, 96, 99, 106–9, 111, 140, 144, 146–47, 151, 159–61, 170–71, 216, 222–23, 230
Mopsus (ecll. 5, [8], {{9}}, {10}), goatherd, pushy writer, a son of *Manto*, founder of Mantua and daughter of *Teiresias* defeated the Homeric seer *Chalkas* in a sequel to Homer, which was a short epos by Euphorion of Chalkis, translated by Cornelius Gallus (ecl. 10), hence a brother of *Bianor* (ecl. {{9}}); *also* pushy husband who wins *Nysa* desired by *Damon* (ecl. [8]), *see also* characters given voice, vatic, *and* goatherds, *also* metonym, metapoetic • 11, 51–52, 54–57, 64, 69, 71, 90–93, 95–96, 99, 102–4, 109, 144, 146–47, 159–60, 184–85, 209
Moeris (ecll. 8, 9), mentioned as a conjuror and were-wolf (ecl. 8), then amplified into an old bard, *vates*, defeated goatherd, cohort of *Menalcas* (ecl. 9), *see also* characters given voice, vatic, *and* goatherds *and* metonym, metapoetic • 12, 68–71, 102, 105–10, 150–51, 201, 214, 223
METAPHOR, MIND IMAGINING ONE THING IN TERMS OF ANOTHER, *see also* analogy *and* poetics, reckoning via bucolic workers and tasks • 9, 15–17, 21–23, 25–26, 46, 58, 90, 158–60, 163, 165, 167, 170–74, 176, 179, 181–87, 189–91, 193, 195, 197–98, 203–6, 208, 212, 216, 218–19, 223, 226, 236–37, 240–41, 244, 246
—philosopher's cognitive journey exploring cosmos imagined by Lucretius as a Roman triumph, middle epos using terms of heroic-civic epos, *see also* journey • 131
—sung song as written text (ecll. 5, 6, 10) • 51, 91, 96
—composed book as woven basket (ecl. 10) • 7, 16, 112
METAPOETIC, reflexive back upon the present poetic work itself, in other words, a kind of self-examination and explication, self-regard, hence theoretical with respect to the practice, *see also* poetics • 62, 129, 139, 140, 147–48, 151, 167, 174, 177, 191, 194, 196, 200, 206–8, 215, 219, 244
METONYM, METAPOETIC, any figure, activity, process, quality, or object that can be read as standing for the poetry in which it occurs, *see also* analogy *and* metaphor *and* qualities picked out
—birth, *see also* eclogue, fourth • 9, 51, 69, 77, 86, 88, 104, 125, 127, 142, 160, 178–79, 184, 192, 201, 217, 220, 224
-born • 13, 29, 39, 49, 87–89, 93, 98, 100, 103, 130–31, 142–43, 171, 177, 183, 193, 201–2, 210, 224, 249, 253

—grow • 28, 69, 105, 112, 117, 134, 144, 146, 171, 174, 176, 179, 236–37
-grows • 21, 55, 66, 100–101, 105, 112, 134, 149, 174, 201, 205, 242–43
-growing • 8, 10, 61, 70, 82, 85, 87, 92, 95–96, 99, 131, 134, 136, 139, 148, 169–70, 173, 192, 201–2, 209, 218, 220, 233, 241–43
-growth • 12, 14, 33, 50, 52, 56, 58–59, 67, 70, 82, 90, 94, 98, 139, 142–43, 146–47, 166–67, 172, 174–75, 178, 180–82, 186–87, 189, 196, 201–2, 208, 237, 242
—urge, urging, *suad-, suav-* (ecll. 1, 2, 3, 4) • 78, 173
—die, *mori-, peri-* (ecll. 2, 8, 10) • 71–72, 81, 122, 184, 228
-dying, *Damoetas* (ecl. 2), *Daphnis* (ecl. 10, idd. 1, 7) • 10, 12, 54, 62, 73, 81, 91, 109–12, 125–26, 130, 140, 161, 163, 172, 174, 183, 196, 201, 205, 207, 210, 225–29, 239–40
-dry • 63, 81, 101, 204–5
—exile, *see* cycle of *Meliboeus*
METONYMY, mind zooming in or out, making a detail stand for its context or its context for a detail, *see also* cognitive process *and* poetics *and* synecdoche • 17, 19, 26–27, 61, 95, 102, 132, 135, 157, 160–61, 163, 165, 168–69, 171, 174, 178, 181, 184–85, 189, 195–96, 198, 206–8, 212–13, 216, 223, 225–26, 236, 238–39, 242, 248
—forced use of material, 'oat,' to stand for 'panpipe' (ecll. 1, 10), *see also* catachresis • 17
MUSIC AS METONYM FOR MAKING EPOS OF DIVERSE RANGES, *see also* play • 7, 17, 35, 48, 65, 70, 85, 88, 92, 95–96, 102–3, 118–20, 126, 131, 161, 163–64, 167, 171, 174, 183–84, 195, 199, 207, 213, 246, 250
—sing, *see under*
—sing again, chant, recite, *see under*
—song, *carmin-*, *see under*
-rhythmic language from epic hymn to charm • 66
—verses, *see under*
—work up, *medita-* (ecl. 1, 5, 6), *see also* play • 15, 93, 96, 134, 140, 142, 185, 187
—materials and instruments
-shinbone pipe, *tibia* (ecl. 8), a shrill pipe with vibrating reed, orgiastic • 209
-hemlock, *cicut-*, material of first instruments imagined by Lucretius, then of pipe *Damoetas* bequeathed *Corydon* (ecl. 2), and of pipe that taught *Menalcas* two eclogues (ecl. 5 retrospective to ecll. 2, 3) • 10, 44, 81, 94, 132, 137, 140, 172, 231
-oat, *aven-*, a forced metonym for panpipe (ecll. 1, 10), but a fruitless weed (ecl. 5), *see also* catachresis • 17–18, 76, 112, 155, 163–64, 174, 224, 231, 236, 242
-pan-pipe, *fistul-* (ecll. {1}, 2, 3, 7, 8, 10), *see also* oat, hemlock, reed • 10, 41–45, 50, 52, 55–58, 63, 66, 79–80, 88, 94, 100, 102–4, 125, 132, 137–39, 142, 144, 147–50, 161, 163, 172, 174, 183, 185–86, 190, 201, 207, 209–10, 224, 228, 231, 236
-reed, *calam-* (ecll. 1, 2, 3, 5, 6, 8), Greek, common also in Latin, a practical material also for arrows • 16–17, 43, 80–81, 84–85, 93, 98, 100, 102–3, 121, 131, 138, 150, 172, 174, 185, 194, 198, 209, 220, 231
-reed, *harund-* (ecl. 6, 7), the Latin word • 188, 198

N

NAÏADS, *see under* gods, bucolic

O

ORDER, metaphor of first thread, *see also* book, poetic: structure *and* tasks and crafts of rural work *and* poetics, reckoned via metaphors/metonymns of craft • 13–17, 21–23, 28, 36, 67, 113, 124–25, 128, 140, 163, 171, 177, 190–92, 195, 215, 221, 234, 243, 249
-warp, *ord-/ordin-*, 'vertical thread of loom,' *see also* row, weave • 16, 23, 59, 97, 134, 136, 139, 140, 142, 144, 146, 148, 150, 152, 154, 168, 174, 190–91, 253
ORPHEUS, legendary for poetic power to move nature, *see also* characters unvoiced yet broadening thematic reach, *also* clues for threading: epos, Argonautica • 50, 83, 86, 88, 90, 97, 122, 127–28, 142, 144, 148, 150, 159, 161, 169, 175, 182, 190, 200–201, 206–7, 210, 226, 237, 239–40, 250
—(ecl. 3) power to move woods engraved on beechwood cups of *Damoetas* • 50, 83, 86
—(ecl. 4) foreseen as defeated by new heroic epos, along with his mother, the muse *Calliope*, the legendary poet *Linus*, his father, *Apollo,* and even *Pan*, even in Arcadia • 88
—(ecl. 6) would be outmatched by this singing, even on his home territory • 97

Orpheus *(continued)*
—(ecl. 8) ultimate example of a world turned topsy-turvy, imagining a *Tityrus* as an *Orpheus* in the woods • 104

❧ P
Pasiphaë (ecl. 6), 'shining for all,' queen of *Minos,* like him wandering hills, but she lusts after a bull, *see also* clues for threading: epos, heroic: *Io*, a distant ancestor of *P.* turned into a cow because *Zeus* loved her, *see also* characters reported • 71, 95, 97, 192–93, 198, 212, 227, 237–38
pastoral, from Latin *pastor-*, 'one who leads to pasture, grazer,' *see under* genre
Pallas, *see under* gods
Phoebus, *see under* gods
plants picked to vary and replenish old cognitive weave
—from heroic range forced by *Thyrsis* into the bucolic range (ecl. 7), *see too the name*
-ash, *fraxin-* • 64, 101, 206, 239
-fir, *abiet-* • 64, 101, 206
—basic bucolic botany
-beech, *fag-*, developed as defining metonymy for the newly Romanized bucolic range and implicitly the book (ecll. 1, 2, 3, 5, [9], {10}), *see also* metonym, metapoetic • 13, 18, 35, 39, 41, 44, 51, 60, 69, 76, 80, 84–85, 91–92, 107, 139, 144, 146, 152, 162, 170, 174, 184, 196, 204, 213, 216, 230, 239, 243, 248
—some further botanizing (by no means all the varieties)
-chestnuts, *castan-* (ecll. 1, 2, 7), prickly exterior but substantial food • 78, 82, 101, 135, 204–5, 243
-forage, *herb-* (ecll. 2, 3, 5, 6, 7, 8, 9) • 86–87, 89, 92, 97, 101, 103, 105, 108, 230, 235, 243
-hyacinth (ecll. 3, [6]), flower from boy loved and accidentally killed by *Apollo* on the banks of the river Eurotas, *see his name* • 86, 97, 161, 176, 178, 232
-laurel (ecll. 2, 3, 6, 8, 10), created from attempted rape by *Apollo* of *Daphne* • 86, 103, 105, 115, 126, 176, 186, 208, 212, 226, 228–29
-lilies (ecl. 2, 10) • 111, 230
-narcissus (ecll. 2, 5, 8), from handsome boy in love with his mirrored image • 82, 93, 104, 220
-reed, *calam-, harund-, see under* musical instruments
-violets (ecll. 2, 5, 10) • 82, 93, 111
—bucolic-georgic
-grapes, *uv-* (ecll. 4, 5, 9, 10) • 89, 92, 108, 111, 118–20, 155, 222, 232–33
-pears, *pir-* (ecl. 1 // 9) grafted in vain (*Meliboeus*) // hope for future harvests • 78, 222
-vine, *vit-* (ecll. 2, 3, 7, 10) • 82, 85, 91–92, 101, 111, 131, 165, 168, 173, 181, 201, 232–33, 239
—bucolic-heroic
-holm, *ilic-* (ecll. 6, 7, 9) • 97, 99, 107, 196, 206
-ivy, *heder-* (ecll. 3, 4, 7, 8) • 85, 89, 100, 103, 201, 208
-oak, *querc-* (ecll. 1, 4, 6, 7, 8) • 97, 99, 112, 162, 196–97, 206, 209, 248
-pine, *pin-* (ecll. 1, 4, 7, 8) • 64, 89, 99–101, 163, 196, 201, 204–6, 208, 231
-tamarisk, *myric-* (ecll. 4, 6, 8, 10 from idd. 1, 5 and *Iliad*, *Hymn to Hermes*) • 179, 228–29
play, *lud-* (ecl. 1, 5, 6, 7, 9), *see also* genre, bucolic • 7, 33–34, 36–37, 40–41, 44, 47–48, 51, 54, 59–60, 62, 64, 67, 70, 73–74, 77, 84, 96, 99–100, 108, 120, 122, 139, 142, 146, 157, 164, 187–88, 190, 196, 198–99, 213, 220, 224, 229, 247
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—highest range, vatic voice, from *vates*, 'weaving verses' like old Latin songs or spells (ecll. [1–5] // {6}, 7, {8}, 9) • 12, 32–33, 38–40, 50, 61, 67–68, 75, 83, 90–91, 99, 102, 106, 129–31, 137–38, 143–44, 146, 148–52, 162, 164–66, 174, 179, 182–83, 201, 212–16, 218
—journey as analogy (metonym) for shift in thematic range, *see under* journey
—reckoned via metaphors/metonymns of craft, *see under* genre, bucolic: workers, *also* tasks and crafts *and* threads, order, text, weave
—tradition, *see under* genre
—elegiac • 12, 30, 73, 128, 153, 189, 209, 225–28, 230–40, 244

—program • 10–11, 13–14, 47, 51, 57, 59, 61, 67, 75, 124, 134–35, 140, 142, 146, 151, 178, 180, 205, 209, 211, 213, 224, 226, 236, 260
—tradition, *see also* genre • 9, 11–15, 17, 25–27, 30–31, 33–38, 40, 44, 47–48, 50, 54, 57–58, 60, 67, 71–73, 80, 83, 90, 94, 113–14, 125, 129–30, 132, 135–38, 140, 142, 144, 147, 152, 156, 160, 162–64, 166–69, 172, 175, 177–79, 182, 184–85, 187, 189, 198–99, 209, 212, 215, 217, 219, 223, 225–26, 229, 231, 235–36, 238–39, 244–46, 248, 250–52
—vatic, from *vates*, 'weaving verses' like old Latin songs or spells
-ambitious • 10, 14, 27, 33–34, 40, 46–49, 52, 56–60, 65–67, 70, 73, 75, 91, 95, 99, 102, 106, 123, 129, 152, 155, 159, 161, 164, 167, 175, 177, 182, 184, 187, 189, 200–202, 206–7, 209, 217–19, 244
-bard, seer (ecll. [1, 2, 3, 4, 5, 6], 7, {8}, 9) • 11–12, 16, 29, 38–40, 50, 54, 56, 58, 61, 63, 67–68, 70, 75, 83, 87–88, 90–91, 95, 99–100, 102, 106, 108, 115–16, 129, 131, 137–39, 143–44, 146, 148, 150–52, 159, 164–65, 179, 182–83, 194, 201–2, 209, 212, 216–19, 223, 241, 243, 250
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—*Medea*
-encouraged to marry *Jason* by parents of *Nausicaa* in prequel, *see* clues for threading: epos, Homer (*Odyssey* 6) • 128
-imagined falling in love prior to marriage and betrayal by *Jason, see* clues for threading: tragedy, *Medea* • 127
PRIAMEL, "to single out one point by contrast," *see also* analogy • 15, 47, 157, 165, 168, 173
—builds to climax with 'honor' • 186
—builds to motif of impossibility, *adynaton* • 203
—cognitive initiation and challenge • 177
—courteous versus insultative • 203
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—pregnant priamels build plea • 225
—pushes book's program to climax • 226
—reversals in nature the point • 210
—rising to muster song • 218
—similarities reach bucolic and georgic ranges • 230
—thematic push beyond bucolic range • 206
—tree favored by lover bests other trees • 206
—woven into six pairs of epigrams • 200

Q

QUALITIES PICKED OUT, *see also* genre, bucolic
—golden, *aure-*, a preternaturally rich gift from *Menalcas* (ecl. 3); the old-time ideal race returning (ecl. 4); a statue of *Priapus* boastfully promised by *Thyrsis,* the wannabe *vates* (ecl. 7); apples on rough oaks, bitter curse on a world turned upside down, preface to suicide by *Damon* (ecl. 8) • 32, 49, 51, 61, 86, 88–89, 104, 117, 124, 127, 129, 132, 142–43, 160, 176–77, 180–81, 183, 186, 189, 191, 193, 197, 201–2, 208–11, 220, 232, 234, 243, 249
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—count, reckon, *numerum refer-*, numbers of animals in a herd (ecll. {1}, 3, 6, [8]) • 15–17, 42, 85, 135, 149, 157, 165, 173, 196
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—draw, *duc-, produx-, subduc-, duc-, deduct-, duc-* (ecll. 1, 3, [4], 6, 8 (refrain), 9) bring along a weakened goat, draw forth citizens from home (ecl. 1), subtract milk (ecl. 3), reduce traces of crime of civil strife [ecl. 4], like drawing down thread or yarn from a mass of wool to spin song (ecl. 6), lover from city to country, bride (ecl. 8), road from country to city (ecl. 9) • 9, 11–12, 14–15, 32, 39, 41, 44, 46, 48, 50, 53, 55, 57–60, 62, 65–69, 71, 73–74, 77–79, 85, 91–94, 96–99, 102, 104–10, 121–22, 125–27, 129, 136–37, 146–48, 150, 155, 161, 164–65, 167–69, 178, 180, 187–88, 190–91, 197, 200, 202, 209, 211–15, 217, 219, 221–22, 228, 232–33, 236, 241, 244, 249, 251–52
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—but magnificently built in stone by Pompey the Great, 55 BCE, trampling republican restraint • 31
—Pompey defeated and died (48 BCE), so the victorious Julius Caesar exploited the new medium for his own propaganda, 48–44 BCE • 31
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TITYRUS (ecll. 1 // [6]: [[3]], [[5]], {7}, [[[8]]], [[[9]]]), 'Billy,' 'Dick,' cowherd, *see too* cowherds *and* characters given voice, vatic, *and* metonym, metapoetic • 9, 11, 13–14, 17–18, 33, 35–40, 42, 46, 48–49, 52–53, 56–60, 65, 68, 70, 75–77, 84–85, 87, 91–92, 94–97, 102, 104, 108, 134–36, 140, 142–44, 146–47, 151, 153, 157–62, 174, 178, 184, 210, 236
—(ecl. 1) representing the old bucolic range and its Romanization, which is dramatized as return and growth ordered by a Roman oracle: growth that prefigures reaching out to encompass the middle and heroic ranges of epos (ecll. 3, 4, 5), *see also* cycle of *Tityrus* • 9–13
—(ecl. [6]) in the aftermath, a counter oracle, pushing against growth, orders withdrawal from Roman themes and embellishing the middle range of epos (drawing down Theocritus' projected singer of mythic songs, *Tityros,* id. 7), *see also* cycle of *Tityrus* • 14
—(ecll. [[3]], [[5]]) otherwise a common goatherd thus a generic marker for continuity with Theocritus (as in id. 3) • 76, 178
—(ecll. [[[8]]], [[[9]]]) reduced to a byword for the least of herders, then a dim subaltern left while *Menalcas* courted *Amaryllis*, paradoxical reversion to id. 3
—(ecl. {7}) hinted too in the peculiar emphasis on the egregious billy {*tityr-*} that draws georgic *Meliboeus* back to the bucolic range • 99
TRADITION, THREADS HANDED DOWN THROUGH TIME, *see also* genre • 8, 26, 30, 38–39, 48, 51, 68, 75, 83, 88, 94–95, 129–30, 137, 144, 157, 162, 165, 170, 173, 177, 180, 183, 185, 195, 199–201, 204, 206, 208, 213, 221, 224, 232–33, 238, 243
—master, *magist-*, old teacher (ecll. 3, 5), *see also* metonym, metapoetic *and* Theocritus • 10, 12, 42–44, 52, 60, 79–80, 83, 87, 93, 102, 106, 122, 137–40, 159, 170, 172, 185
TRANSLATION AS A SPECIES OF ANALOGY (Hofstadter), polemical • 7
TRAVEL (ecll. 1, 8, 9, 10), *see also* journey • 27, 69, 123, 175, 186, 224

TYPICAL AIRS, WATERS, PLACES, *see also* cognitive process, positing mental space *and* metonym, metapoetic
—bower, *antr-*, also heroic (ecll. 1, 5, 6, 9) • 35, 38, 52, 75, 78, 91–92, 95–96, 108, 135, 137, 144, 146, 159–60, 169, 183, 189, 220, 223, 243
—countryside, *rur-*, stretches to georgic (ecll. 1, 2, 5) • 7, 9, 12, 15, 34, 40–41, 43, 60, 65, 68, 70–71, 82, 93, 107, 118–19, 122, 166, 172, 184, 186, 194, 200, 205, 213–15, 219, 230, 238, 241
—crag, *rup-*, paints landscape picturesque (ecll. 1, 5, 6, 10) • 71–72, 76, 78, 93, 97, 110–11, 167, 169, 185, 190, 228–29, 238
—glen, *saltu-*, upland vale (ecl. 6, 10) • 97, 111–12, 118, 121, 132, 227–28, 237–38
—grove, *nem-*, dense and holy (ecll. 6, 7, 8, 10) • 30, 39, 41, 44, 48, 54, 59, 69, 80, 96–98, 101, 103, 105, 110–11, 132, 147, 159, 162, 170, 174, 176, 178, 188, 205–6, 209, 212, 216, 227, 230, 232–33, 235, 241
—hilly slopes, *coll-* (ecll. 7, 9), *see also* vineyard, vines • 101, 107–8, 119, 121, 123, 157, 215, 222, 233, 237
—home, *dom-* (ecll. 1, 4, 7, 10), ideal of a secure base for venturing and return, whether to/from rural work or distant city, *see also* homeland, fatherland • 12–14, 19, 36, 38–39, 42, 59–60, 62, 65–66, 71, 73–75, 77, 79, 85, 89, 91, 99–101, 105, 109–10, 112, 116, 120, 126, 134, 144, 147–48, 150–51, 153–54, 167, 171–72, 180, 183, 188, 193–94, 197–200, 207, 211, 224, 226–27, 230–31, 244
—homeland, fatherland, *patri-* (ecll. 1, 10), the political and social base from which Roman force drove *Meliboeus* and Love distracted *Lycoris*, *see also* cultural frames: Roman, established republican • 13, 35, 75–77, 111, 159, 163
—mountains, hills, *mont-*, bouncing echoes, framing views (ecll. 1, 2, 5, 6, 7, 8, 10) • 58, 61, 71–72, 95, 194–95, 228–29
—parasols, *umbracul-*, technical touch (ecl. 9) • 108, 203, 220–21
—plain, *aequ-*, uniquely flat, unfit for song (ecl. 9) • 18, 103, 109, 194, 223
—rill, *riv-* (ecll. 3, 5) • 87, 93, 105, 111, 243
—river, stream, *flumin-* (ecll. 1, 3, 5, 7, 8, 9, 10) and *fluv-* (ecl. 5, 7), once too *amn-*, 'current' (?) from which quadrupeds abstain while mourning *Daphnis* (ecl. 5) • 16, 20, 29, 55, 58–59, 62, 64, 72, 78, 87, 92, 94–95, 97, 99, 101, 103, 108–12, 118–19, 121, 123, 126, 146–48, 168, 194–95, 197–98, 204–5, 207, 212, 220, 224, 226–28, 234, 239, 242
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V

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VERSES, *versu-*, 'turns' as of the plow across the field or the pegged garden plot of the page (ecll. 6, 7, 8), *see also* metonym, metapoetic • 8–9, 17–18, 27, 48, 54, 64, 71, 88, 96, 98–100, 103–4, 112, 114, 123, 129, 134–35, 147, 155, 158, 165, 171, 176, 184, 199–200, 205, 207, 209, 212, 214, 218, 224, 226, 236, 241, 252
—Saturnian (archaic Latin song), *see also* bard, *vates*, from 'weaving verses' • 129–30, 165, 176, 179, 252
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—from Mantua forms coterie at Rome: Cinna (ecl. 9), Gallus (ecll. {3}, {4}, [5], 6, {8}, [10]), Pollio (ecll. 3, 4), Varius (ecll. {8}, 9) • 29
—finds familiar order shattered, helps shape new mythic frame exploiting Julian clan mythology • 30
—*Bucolics*, recited with 'such success' as to get frequently performed, *see too* theater • 28
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VIRGIL *(continued)*
—celebrity status as vatic voice of new regime appropriating cultural frame marked by Hesiod and Homer • 33–35
—reframes high, low, middle epos, his themes of flight (*fug-)* framing all three works, *see too* cycle of *Meliboeus* • 12
-*Bucolics* (one scroll), 'of cattle' care, so cowherds are the type figures: *Daphnis* // *Tityrus* • 7–8, 10, 13–15, 17–19, 25, 27, 29–31, 33, 39, 113–14, 126, 156–58, 188, 206, 232, 234–35, 245, 248
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—*Pierian Muses, see also* gods
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W

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